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HUNTING IN THE PETROL AGE: ARRIVALS AT A MEET BY CAR, AND HOUNDS BROUGHT BY LORRY.

In the week of the great annual Motor Show at Olympia, which is illustrated in this number by a special Supplement, it is interesting to record the revolutionary changes that have been brought about by the motor-car in the world of fox-hunting. Nowadays, as our drawing shows, hounds are conveyed to distant meets in a special type of motor-lorry, while the private car, bringing

riders and onlookers to the scene, is ubiquitous in its infinite variety of make and size. The influence of motoring has thus transformed the aspect of a modern meet, especially when it is held, as on the occasion here illustrated, in a spot accessible to a large gathering of vehicles, such as the market-place or an open square in a country town.

FROM THE DRAWING BY LIONEL EDWARDS. (COPYRIGHTED.)



By G. K. CHESTERTON.

A SHORT time ago the two first and most famous writers of our language to-day contradicted each other flatly, not for the first time, on a question of right and wrong. Mr. H. G. Wells wrote a defence of Vivisection, which was rather, perhaps, an attack on Anti-Vivisectionists. And Mr. Bernard Shaw wrote something which certainly could not possibly be mistaken for anything but an attack on Vivisectionists. I am not myself debating that matter in detail, because the chief mark of it, it seems to me, is a curious way which modern debaters have of debating against themselves. They do not seem to see the real inference from their own ideas. A very striking example of this, for instance, might be found in all the fuss that has been made about Sir Arthur Keith's rather conservative and conventional address on apes and men. He seemed to be setting out to show that man is entirely explained by his animal ancestry; and he then proceeded to say that the animal formation (including the brain formation) of an ape is exactly the same as that of a man. Whether this is true or not I have no sort of authority to discuss, and Sir Arthur Keith has a great deal. But if it is true, his own inference from it must be false. If he was arguing that *Homo Sapiens* must be an entirely natural or evolutionary product, he was arguing against himself. If he was trying to prove that man has a merely material origin like the ape, he was proving exactly the opposite. If there are two motor-cars, which a minute examination proves to be exactly alike in every mechanical detail, then we shall be rather more and not less surprised if one of them suddenly soars into the air like an aeroplane, while the other can only trundle along the road like a cart. The only way in which we can possibly explain it is to suppose that, at some time and in some way, some other more mysterious force came into play. But the more we prove that every cog and rivet in the two machines is identical, the more we are driven to the mystical explanation when their action is different. And the difference between a man and an ape does not need discussion; it does not allow of denial or even doubt. Man has stepped into a totally different world of imagination and invention; like a man turning into a god. If this startling and stupendous difference can co-exist with exactly the same material origins, the only possible deduction is that it does not come from the material origins. In other words, the only possible deduction is that by some special spiritual act, as in the ancient record, man became a living soul. So far as Sir Arthur Keith's argument can be said to prove anything, it proves the theological conception he was apparently trying to disprove. That is a perfectly simple and self-evident fact; and yet nobody seems to have seen it, either among his friends or foes.

But I only give that example in passing, because it is rather similar to the one involved in this quarrel about vivisection. For I am interested here, not so much in the point on which Mr. Shaw and Mr. Wells disagree, as in the point on which they agree. Both Mr. Shaw and Mr. Wells are very strong Evolutionists, though Mr. Wells is apparently still a Darwinian, while Mr. Shaw belongs to the school of Anti-Darwinian Evolutionists, of whom there are a large and probably increasing number. Neither Mr. Shaw nor Mr. Wells believes, as I do, in a mystical boundary between men

and beasts. And yet that mystical boundary is really the only reason for either of the two men upholding either of the two moralities. The one thing in which they agree is the one thing which they do not admit. Mr. Wells claims the moral right to sacrifice all the other animals to man; and yet he would say that man is only a more or less accidental variety of the other animals. He assumes the very distinction that he denies. Mr. Shaw demands of man a moral magnanimity utterly unknown in all the rest of nature; and yet he would say that man is only a passing product of nature. He assumes the very distinction that he denies. For it seems strangely forgotten that the unique authority of man is as much asserted in insisting on his mercy as in insisting on his mastery. If he

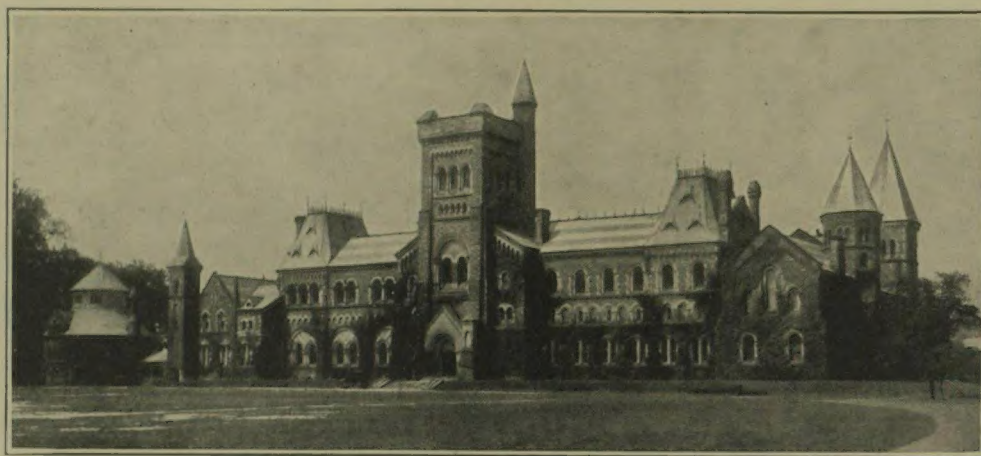
which both Mr. Wells and Mr. Shaw would accept. Even while each is arguing against the other, each is arguing against himself.

But there is another sense in which I am interested not in their disagreement but their agreement. Both Mr. Wells and Mr. Shaw have a sort of religion founded on Evolution, which Mr. Shaw distinguishes from Darwinism by calling it Creative Evolution. But, whatever we may think about Darwinism, these two great men agree in one general idea; the idea of evolution as eternal expansion. They seem to hold that the cosmos itself progresses; though how the cosmos itself can progress to something outside itself is more than I can understand. They also seem

to hold that the cosmos itself does not know what is coming next. In other words, there seems to be no definite plan; and therefore, as it seems to me, no definite test. All we can say is that everything will expand into something else. "I see no limit to it at all," said Mr. H. G. Wells. "It is enough that there is always a beyond," said Mr. Bernard Shaw. But if there is always a beyond, there may be something beyond all his objections to vivisection. And if there is no limit to it at all, there is no limit to vivisection or to anti-vivisection or to anything that may happen to either. And what I have always wanted to know concerning their philosophy is this. If there is no design existing beforehand, and no goal existing already, how are we to know whether any entirely new thing is a good thing or not? All attempted answers to this question are evasions of the question. We may say that man must judge by his best moral standards; but that is to admit that there are standards by which we can judge the standards. We may say that he must follow where the best light leads him; but that is to admit that there is a difference between light and darkness which cannot change. And why should it not change, if everything else changes?

Just when I was wondering hopelessly how this elementary piece of reasoning can be explained to an enlightened generation, came the striking and even startling object-lesson of the quarrel about vivisection. There we have, so to speak, a perfect working model of an unworkable thing. How is the enlightened progressive to decide whether he is to be on the side of Wells and what is called Science, or of Shaw

and what is called Humanity? It is no good telling him to choose the progressive side, for each side regards itself as specially progressive. It is no good telling him to take the enlightened view, for each side not only regards itself as enlightened, but regards the other side as very darkly and definitely unenlightened. It is no good saying that there are no limits, for that means there are no limits to reaction any more than to progress; that there are no limits to destruction any more than to creative evolution. What in the world is the poor reformer to do when there is an unlimited number of unlimited alternatives? It is no good saying that there is always a beyond; for the question is *which* beyond? And the question of how we are to judge between two beyonds, two vistas of new and nameless things, is a question I have never heard answered, though the two greatest men of our time are there to answer it.



THE CENTENARY OF THE CANADIAN FOUNDATION WHICH PRODUCED THE DISCOVERER OF INSULIN: THE CONVENTION HALL AT TORONTO UNIVERSITY.



A FAMOUS CANADIAN SEAT OF LEARNING NOW CELEBRATING ITS CENTENARY: A GROUP OF STately BUILDINGS AT THE UNIVERSITY OF TORONTO.

The University of Toronto celebrates its centenary this year as having been founded, by royal charter, in 1827, although sectarian feeling against its strong Church of England constitution prevented the erection of any buildings till 1843. It has, in recent years, become famous by the scientific work of Dr. F. G. Banting, the discoverer of insulin, and Professor J. C. McLennan, who succeeded in liquefying large quantities of helium. The University has now nearly 6000 students enrolled, besides 600 graduate members. It is a great Canadian centre for post-graduate education and research.—[Photographs by Courtesy of the Canadian Pacific Railway.]

is merely at one with nature, as all the other creatures are at one with nature, there is no more obligation for him than for them; and they certainly are not entirely at one with each other. If he is only the brother of the wolf in the sense in which the wolf is the brother of the lamb, there seems nothing against the indefinite repetition of the brotherhood of Cain and Abel. If he is only to imitate the social solidarity of a dog-fight or the natural affinities of a cannibal fish, there is no possible reason for asking him to disapprove of vivisection or of anything else. We do not expect the dog to be fond of the cat or the cat to be fond of the mouse. If we do expect the man to be fond of all of them, we are, in fact, treating him not only as a unique figure, but as a universal lord. We are, in fact, treating him exactly as he was treated in the old theological dogma which both Mr. Wells and Mr. Shaw would reject, and not in the least as he is treated by the new scientific dogma

MARRIAGE *À LA MODE* IN MALAYA: RITES COMPLETED BY SHARING A CHAIR.



WHERE MARRIAGE INVOLVES A LONG AND COMPLICATED CEREMONY: A MALAY COUPLE JUST AFTER THE "CEREMONIAL BATH."



ADORNED FOR THE FINAL RITE: THE DAIS WHERE THE COUPLE SIT ON THE SAME CHAIR TOGETHER, SO FORMALISING THE MARRIAGE



THE MISTRESS OF THE CEREMONIES ABOUT TO ANOINT THE BRIDE AND BRIDEGROOM WITH FLOWER-SCENTED WATER.



WHERE EUROPEANISATION HAS PRODUCED CLEANLINESS AND ORDER: THE TYPICAL MALAY HOUSE IN WHICH THE WEDDING TOOK PLACE.



MALAY WOMEN ARE FAMED EVEN AMONG MOHAMMEDANS FOR THEIR MODESTY: A "BLUSHING" BRIDE WITH HER HUSBAND IN CEREMONIAL DRESS.

Before the advent of European civilisation, Malayan marriage, like that of so many Eastern peoples, could not be called an affair of heart. Neither the man nor the woman was consulted by the parents in making the match. Nowadays, however, Malayan parents will usually humour their daughters, who, as a rule, are intelligent enough young women, to the extent of not forcing them to take a

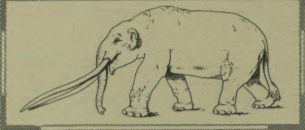
definitely repugnant suitor. In the above photographs are shown various stages in the complicated nuptial ceremony, which in some rich families lasts for several days. The carefully decorated dais is a feature of great importance; and when the couple at last sit down here clad in gorgeous robes on the same chair, to be viewed by all the guests, the marriage is considered complete.

HOW "CHANG'S" ANCESTORS MIGRATED FROM AFRICA TO

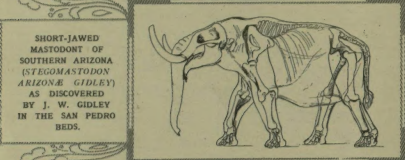
COPYRIGHT ILLUSTRATIONS BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY. DRAWINGS AFTER RESTORATIONS



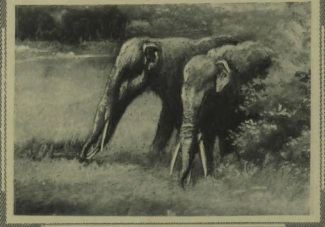
MERITHERIUM ON THE BANKS OF THE PRIMITIVE NILE, NOW THE FAYUM OF EGYPT. (AFTER RESTORATION BY OSBORN AND KNIGHT.)



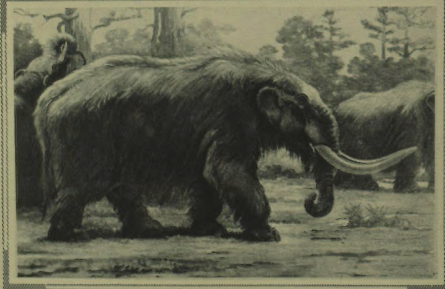
SHORT-JAWED MASTODONT OF AUVERGNE, FRANCE (MAMMONTUS AUVERGNIENSIS), TYPICAL OF THE UPPER PLEISTOCENE OF ITALY, FRANCE, AND BRITAIN.



SHORT-JAWED MASTODONT OF SOUTHERN ARIZONA (MAMMONTUS ARIZONENSIS) AS DISCOVERED BY J. W. GIDLEY IN THE SAN PEDRO BEDS.



LONG-JAWED MASTODONT (MAMMONTUS COLUMBIENSIS) FROM THE LOWER PLEISTOCENE BEDS OF SOUTH DAKOTA.



TRUE MASTODON (MAMMONTUS AMERICANUS) FROM THE PLEISTOCENE BEDS OF NEW YORK. (AFTER RESTORATION BY OSBORN AND KNIGHT.)



THEORETIC MIGRATION ROUTES OF THE MASTODONT FAMILY FROM THEIR CENTRE (■) IN AFRICA TO ALL THE CONTINENTS EXCEPT AUSTRALIA. (THE CRADLE OF THE ELEPHANT FAMILY IS STILL UNKNOWN.)

PROBOSCIDEA.

Races I.—X. of the Mastodont Family: Mastodontidae.

- I. THE MERITHERES, named from Lake Meris of the Greeks. Small amphibious mastodonts of the North African rivers and lakes.
- II. THE DINOTHERES, implying proboscideans of terrifying size. Existed in Europe and Asia in Miocene and early Pliocene times.
- III. THE TRUE MASTODONS, arising from *Palaeomastodon* of the Egyptian Oligocene. Sparingly represented in the forest and lignitic deposits of Europe; first appearing in America in Upper Miocene times, becoming the giant mastodonts of the American forests at the close of the Ice Age.
- IV. THE YOKE-TOOTHED MASTODONS, OR ZYGLOPHODONTES. First known in the Miocene of Europe and leading into *Borson's* mastodon of the Upper Pliocene forests of Europe and Asia, close to the true mastodonts.
- V. THE LONG-JAWED MASTODONS, OR LONGIROSTRINES, springing from the long-jawed *Phiomia* of the Egyptian Oligocene and becoming the *Trilophodon* of Europe, migrating through Europe and Asia in the Miocene and spreading over Nebraska, Kansas, South Dakota, and Colorado in Pliocene time.
- VI. THE TETRALOPHODONTES, the name referring to the four ridge crests on the anterior molar teeth. First known from the Lower Pliocene of Eppelsheim, Germany, and of Pikermi, Greece; migrated across India, and entered America in late Pliocene time during the beginning of the Ice Age.
- VII. THE SERIDENTINES, named in allusion to the serrations on the outer and inner borders of the grinding teeth; medium-jawed. First known in the Miocene forest deposits of Europe; migrated to the southern States of America, Texas and Florida, and survived to the very close of Pliocene time.
- VIII. THE BEAK-JAWED MASTODONS, OR RHYNCHOROSTRINES, readily distinguished by the downward curvature of the tusks, similar to that in the *Dinotheres*. Of unknown European origin; first discovered in Colorado and California, and traced down into Mexico.



IMPERIAL MAMMOTH (MAMMUTHUS IMPERATOR) OF NEBRASKA AND TEXAS. (AFTER RESTORATION BY OSBORN AND KNIGHT.)

ASIA AND AMERICA: PREHISTORIC ELEPHANTS "RESTORED."

BY OSBORN AND KNIGHT. PHOTOGRAPHS OF LIVING ELEPHANTS BY ELWIN R. SANBORN AND CARL E. ACKLEY.



ACTUAL MIGRATION ROUTES OF THE LONG-JAWED MASTODONTS AND OF THE TRUE MASTODON FROM THEIR ACTUAL CENTRE OF ORIGIN IN NORTH AFRICA. (ALSO ROUTES OF BREVIROSTRINES, NOTOROSTRINES, AND RHYNCHOROSTRINES.)

- IX. THE NOTOROSTRINES, name signifying "mastodonts of the south," because the animals are found chiefly in California and South America. Short-jawed, like the true mastodonts.
- X. EXTREMELY SHORT-JAWED MASTODONTS, OR BREVIROSTRINES. First known species, the straight-tusked mastodont of Auvergne, Pliocene of France. The *Brevirostrines* migrated to India, reached western Nebraska in Middle Pliocene time, and survived in the southern States of America into the beginning of the Ice Age.
- Races XI.—XVI. of the Elephant Family: Elephantidae.
- XI. THE STEGODONTES, named because of the resemblance of the toothed ridges of the grinding teeth to a series of roof-gables, are more primitive than the true elephants. The *Stegodontes* have been traced from the Miocene of Europe into the forests of India and the East Indies to China.
- XII. THE AFRICAN ELEPHANTS, OR LOXODONTES, distinguished by their lozenge-shaped grinders. Related forms attained gigantic size in southern Europe and in India, dwarfing into the diminutive species of the Mediterranean islands.
- XIII. THE SOUTHERN MAMMOTHS *Archidiskodon*, signifying "ancient crested". First known in India, migrating westward into southern Europe, eastward by Bering Strait into America, where they arrived in early Glacial time, and gave rise to the imperial mammoth.
- XIV. PARELEPHAS, signifying a collateral to the true *Elephas*. Mammoths of the temperate zone. First known in Europe, traced into America, where they arrived in mid-Glacial time, and gave rise to the great Jeffersonian mammoth.
- XV. THE WOOLLY MAMMOTH (the *Elephas primigenius* of Blumenbach). First discovered in northern Germany and in England. It crossed northern Asia, and arrived in America in late Glacial time.
- XVI. THE TRUE ELEPHANTS (the *Elephas* of Linnaeus), probably originating in northern Asia. First known in India early in the Age of Man, and giving rise to the recent species of India, Burma, and Ceylon.



LIVING INDIAN ELEPHANT (ELEPHAS INDICUS) AND LIVING DWARF CONGO ELEPHANT (LOXODONTA AFRICANA PUMILIO) IN THE NEW YORK ZOOLOGICAL PARK.



GROUP OF AMERICAN MASTODONTS (MAMMONTUS AMERICANUS) ON THE BANKS OF THE OHIO RIVER, WHERE REMAINS OF THESE ANIMALS WERE FIRST DISCOVERED IN 1739.



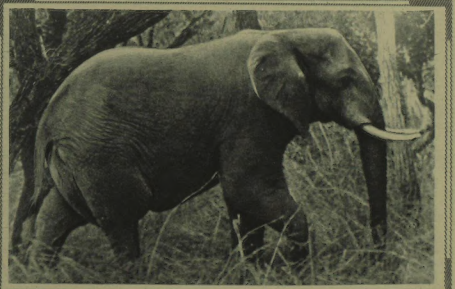
LONG-JAWED MASTODONT (PHIOMIA OSBORNII) ON THE BANKS OF THE PRIMITIVE NILE, NOW THE FAYUM OF EGYPT.



WOOLLY MAMMOTH (MAMMUTHUS PRIMIGENIUS) OF THE RIVER SOMME, FRANCE, IN LATE GLACIAL TIMES.



SERRATE-TOOTHED MASTODONT (SERIDENTINUS PRODUCTUS) TREE-BROWSING, AS FOUND (A NEARLY COMPLETE SKELETON) NEAR CLARENCE IN NORTHERN TEXAS.



LIVING AFRICAN ELEPHANT (LOXODONTA AFRICANA) IN THE FORESTS OF CENTRAL AFRICA, DIFFERING FROM THE INDIAN TYPE IN THE SHAPE OF HEAD AND SIZE OF EARS.

The great success of "Chang," the film of jungle life in Siam, has stimulated popular interest in the ways of the wild elephant, for which Chang, it will be remembered, is the native Siamese name. The above "restorations" of his prehistoric ancestors, and the story of their migrations, will doubtless appeal to a wide circle of readers. In remote prehistoric times (as seen from the notes and illustrations given here) various elephant-like animals migrated from Africa across Asia and into America, where some (as the woolly mammoth) were contemporary with early man. The illustrations here reproduced accompanied an article in "Natural History" (the Journal of the American Museum of Natural History) by Professor Henry Fairfield Osborn, the distinguished paleontologist. His discovery in the Egyptian Fayum, in 1903, of "the burial sites of three of the early elephant dynasties—the *Meritherium*, the abundant *Phiomia*, and the rare *Palaeomastodon*," possibly "the direct lineal ancestor of our true American mastodon," inspired him to trace all the proboscideans "from their ancestral

homes in Africa and Eurasia through their migrations to America. An insatiable *Wanderlust* (he continues) has always possessed the souls of elephants as it has those of the tribes and races of man. . . . It is to this predisposition to wandering that we attribute the many branches and sub-branches which have been developed in this remarkable family. We may first enumerate all these branches and then signalise those that found their way to America. (The enumeration here referred to is printed above.) Only six out of these sixteen races of mastodonts and elephants failed to reach America." The six "stay-at-home" races were those numbered I (*Meritheres*), II (*Dinotheres*), IV (*Zyglorhodonts*), XI (*Stegodonts*), XII (*Loxodonts*—true African elephants), and XVI (true Indian elephants) "The successive times of departure and arrival of the ten wandering races," writes Professor Osborn, "cannot be fixed exactly. En route from Asia to North America, they were all forced to come by way of the northern Bering Strait, then an isthmus."

SARAWAK SEEN FROM THE SKY.

REMARKABLE AIR-SURVEY PHOTOGRAPHS MAPPING A TERRA INCOGNITA.

ROMANCE still attaches to Sarawak, that north-west corner of British North Borneo made memorable by its white Rajah. The story of the acquisition of this fertile tropical land by the late Sir James Brooke, who became its Rajah, and the subsequent handing over of the territory to British protection, with the descendants of the first ruler acting as its hereditary Rajahs, makes a fascinating chapter of history. For such an out-of-

and (the joy of the cynic) the collection of taxes. In all these phases the air-photo-map proves of value. First it gives a picture of the territory suitable for settlement, then a picture of the extent of the work of clearance, and finally it shows the land actually under cultivation, together with the acreage and nature of the crop, and thus gives the Revenue officer the information that he needs for making his assessments.

In country covered almost entirely by dense jungle this advantage outweighs almost every other consideration.

Flying in Europe is now so well established that the primitiveness of the early days is apt to be forgotten. In the new countries the facilities of established aerodromes with modern workshops are, of course, absent, and a flying expedition needs to carry its maintenance gear, spares, and so on, more or less on its back. Flying in the tropics, too, brings many real problems. The heat and moisture play havoc with wood, fabric, glue, and metal, and unremitting care is needed to keep the aircraft in commission.

In Sarawak aerodromes are non-existent, but the large rivers provide excellent alighting places for the seaplanes which were commissioned for the air-survey just completed. In spite of the difficulties, hangars needed to be constructed of poles and grass mats, and workshops were provided from the same materials. An area of 2500 square miles, including the Igan and Rejang Rivers, has just been mapped with such a wealth of topographical detail that almost every tree is recorded in its correct position. The value of the resulting map will be appreciated by the forest rangers as much perhaps as by everyone. Available supplies of the different trees are clearly located and identified, and their extent can be estimated with great accuracy from the air-photographs. Thefts of growing timber—not an unknown practice—cannot be concealed from the cold, efficient eye of the air-camera.

Wherever money can be saved and profit earned by keeping something out of sight, there will always exist people eager to take advantage of the fact, and such people are to be found in Sarawak as elsewhere. Having brought their allotted plots under cultivation, these bright people are called upon to pay tax, from which call, of course, there is no escape. But the cunning settler sometimes makes a narrow, unobtrusive path into the jungle behind his allotment, and there, behind a wall of vegetation a hundred feet high, he clears another plot, and brings it to a profit-earning stage. On this plot (the existence of which is unknown to the Revenue officer) he pays no tax, and smiles to himself as he pockets his profits. The misfortune for this smart gentleman is that the Revenue officer is now being armed with air-photos showing exactly the extent



A NOVEL SEAPLANE HANGAR AS USED IN THE TROPICS, CONSTRUCTED OF POLES AND GRASS MATS: THE HANGAR AT SIBU, SARAWAK, WITH THE MACHINES "PUT TO BED."

the-way country to invoke the aid of the aeroplane for administrative purposes is, at first sight, somewhat astonishing. But flying, so romantic a phenomenon a short fifteen years ago, has lately provided a power which, while retaining that romance of its youth, is being harnessed for wider and ever wider utilitarian purposes.

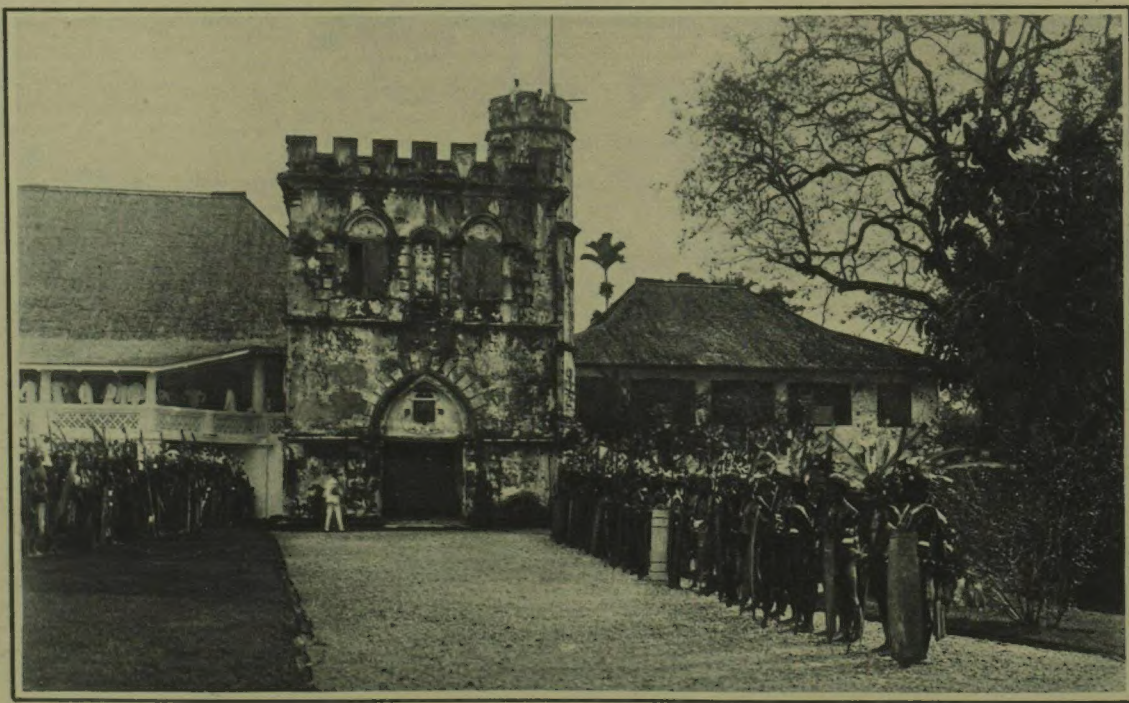
Situated right on the Equator, and consisting largely of untouched jungle, Sarawak has hitherto been very much *terra incognita*. The aeroplane has been called into service to reveal the hidden details of the interior of this little-known land. By the aid of air-survey, large rivers, mighty unknown streams with innumerable tributaries draining the uplands, have been discovered and mapped. It is these rivers which make possible the enormous harvests of sago, rice, and rubber from which the country's inhabitants derive their livelihood.

This land of matted jungle is coming more and more within the march of civilisation and is losing by tiny but inevitable stages its virgin character, and is becoming increasingly productive. In the absence of roads, transport is almost solely a matter of waterways, and navigable waterways are at hand. For facility of transport, accurate maps of the available waterways are necessary. And, just as the waterways serve the interests of transport, so also do they constitute the bases from which civilisation is making its relentless inroads into the jungle.

Civilisation is based on transport. Settlements in young countries are always fringes on lines of transport. Whether it is the Ranan Road, the American Railroad, or the tropical river, the line of settlement must inevitably coincide with the line of communication. In order to make grants of territory to settlers, accurate maps of lines of communication become necessary. The maps that are required in Sarawak are maps of rivers. But making maps of tropical rivers by ordinary surveying methods is slow and expensive, and the work when completed leaves vast gaps in the information which it is desirable that the maps should provide. The air-photo-map is for many purposes, and particularly in the administration of young countries, the ideal map. It can be produced quickly and cheaply, and contains a wealth of detailed information which is difficult to obtain by other means, and which is of tremendous value to the administration of the country.

The settlement of a young country falls into four stages—namely, the allotment of ground, the clearing of the ground, the cultivation of the ground,

One of the accompanying photographs shows settlement in progress. In the background is the jungle—stretching for miles back from the river; in the middle distance a large patch in process of being cleared—arduous work evidently; and in the foreground neat, orderly, and profitable (if unpicturesque) rubber plantations. In the extreme foreground is the river—the line of life—the line along which progress marches.



RAJAH BROOKE'S OFFICIAL RESIDENCE IN SARAWAK, NORTH BORNEO: AN INTERESTING PHOTOGRAPH SHOWING PICTURESQUE GROUPS OF NATIVE DYAKS IN FULL "WAR-PAINT."

Top Photograph by Courtesy of the Rajah of Sarawak and the Air Survey Company, Ltd.

Surveying in any country is no arm-chair job. In the tropics it can be extremely hard work, but the aeroplane has a tremendous advantage over other methods of survey (and of transport) in that, instead of being compelled to hack a laborious path through obstacles in the line of march, it can do its work while flying unchecked over the obstacles.

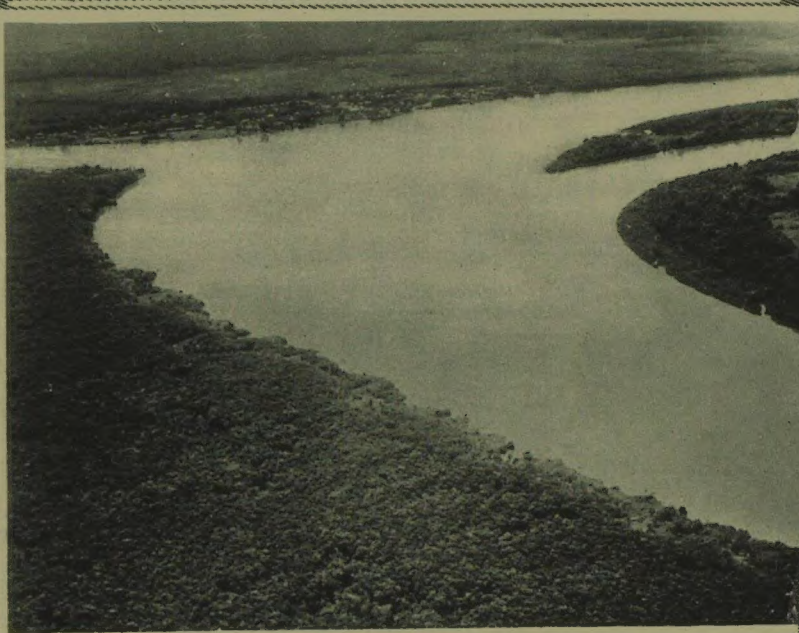
of those unauthorised plantations and the state of their productivity. Some of these land-poaching gentry seemed booked for a bad quarter of an hour on the next visit from the Revenue officer. The accompanying photographs make an interesting commentary on a successful undertaking just completed.

AIR SURVEY BY SEAPLANE IN A LAND WITHOUT AERODROMES : SARAWAK.

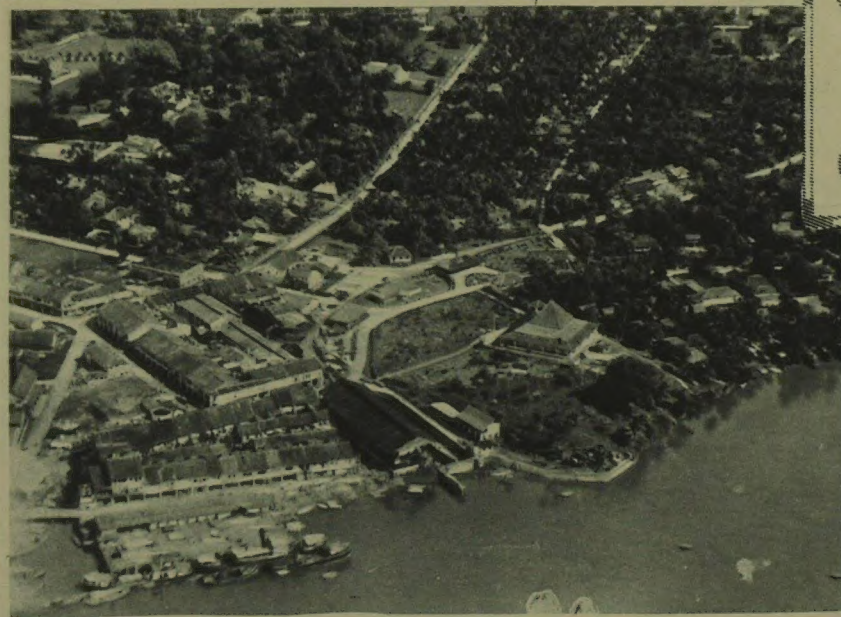
PHOTOGRAPHS REPRODUCED BY COURTESY OF THE RAJAH OF SARAWAK AND THE AIR SURVEY COMPANY, LTD.



KAPIT FORT, ON THE REJANG RIVER, SARAWAK: A PHOTOGRAPH TAKEN FROM A SEAPLANE, SHOWING THE RAJAH'S YACHT AT HER MOORINGS.

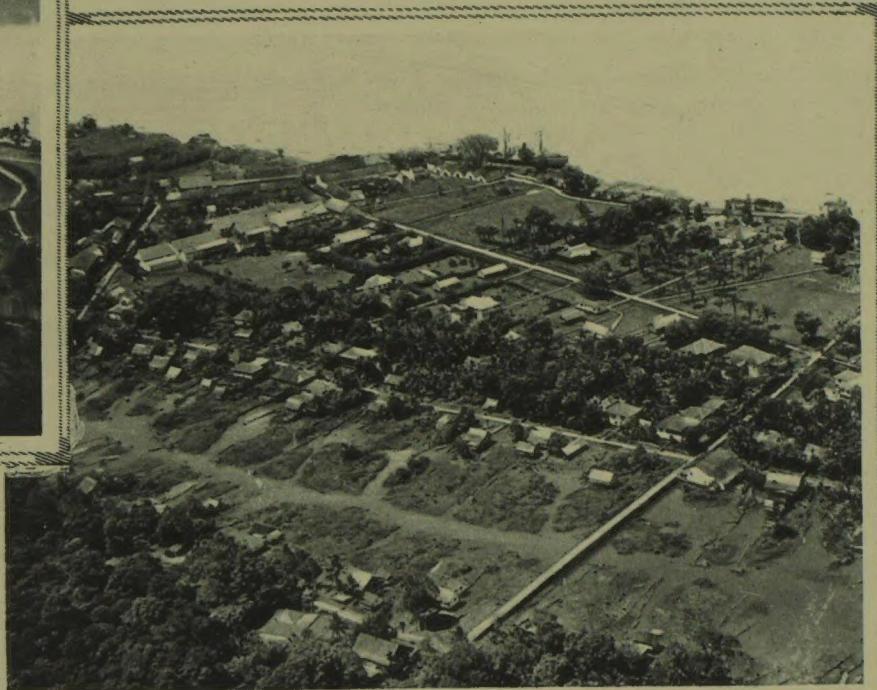


"AERODROMES ARE NON-EXISTENT, BUT THE LARGE RIVERS PROVIDE EXCELLENT ALIGHTING PLACES FOR SEAPLANES": THE JUNCTION OF THE IGAN AND REJANG RIVERS, WITH SIBU IN THE BACKGROUND.

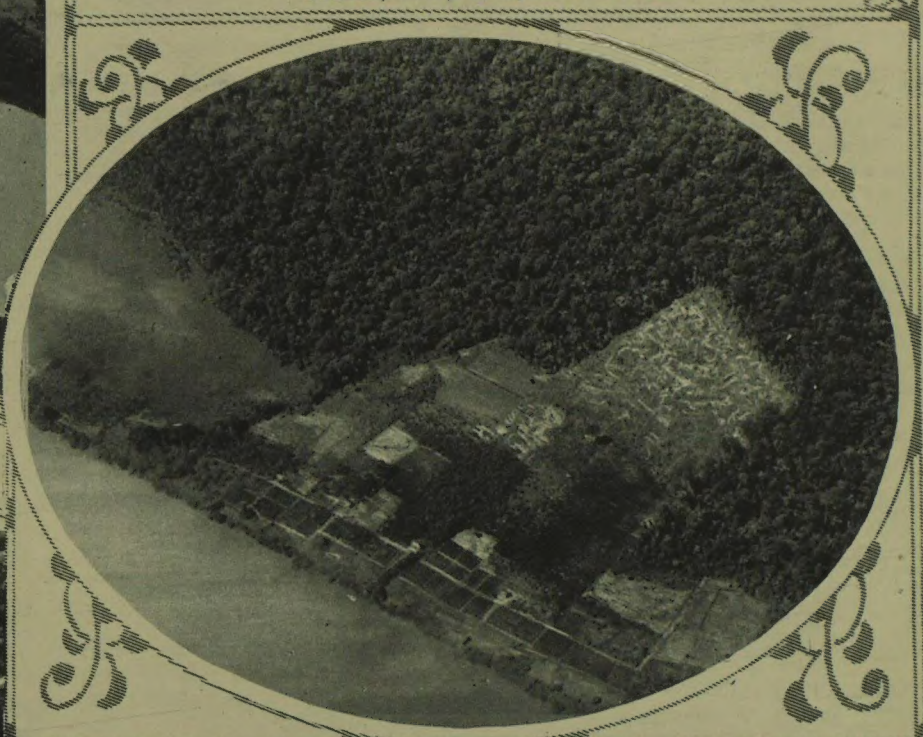


THE CAPITAL OF SARAWAK: AN AERIAL PHOTOGRAPH OF KUCHING TAKEN FROM A SEAPLANE, SHOWING THE DRY DOCK (IN THE FOREGROUND) AND THE NATIVE BAZAAR BEHIND IT.

The interesting article given on the opposite page describes the recently completed air survey of Sarawak, in North Borneo, an example of the important work now being done by aerial photography in mapping undeveloped regions in many parts of the world, another instance of which is the newly planned survey of the upper Zambesi. The above photographs illustrate our article, and elsewhere in this number we reproduce on a double-page a mosaic air-map of a Sarawak river. In Sarawak, as in other densely wooded tropical countries, air survey is practically the only available method, owing to the absence of roads and the difficulties of movement on the ground, and is invaluable for purposes of settlement and administration. Referring to the right-hand photograph of the central two above, the article says: "In the background is the jungle; in the middle distance a large patch being cleared, and in the foreground neat, orderly, and profitable plantations. In the extreme foreground is the river—the line of life—the line along which progress marches."



SIBU AS SEEN FROM THE AIR: ONE OF THE MOST IMPORTANT TOWNS IN SARAWAK, AND A CLEARING POST FOR LOCAL PRODUCE, SUCH AS RUBBER, RICE, SAGO, AND PEPPER.



CIVILISATION IN THE MAKING: CLEARINGS FROM THE FRINGE OF IMPENETRABLE JUNGLE, WITH RUBBER AND PEPPER PLANTATIONS LAID OUT BY SETTLERS, BESIDE A RIVER, THE "LINE OF LIFE" AND THE ONLY ROUTE FOR TRANSPORT.



AN "EPSOM" OF THE TROPICS AS SEEN FROM THE AIR: A REMARKABLY INTERESTING PHOTOGRAPH OF THE RACECOURSE AT KUCHING, THE CAPITAL OF SARAWAK.

The World of the Kinema.

By MICHAEL ORME.

A VISIT TO A FILM STUDIO.

A VAST "floor" seemingly suspended, like one of the wonders of the world, in mid-air, and occupying about half the house-room of a still vaster barn-like hall. Unlike the hanging gardens of Semiramis, however, it is not gay with flowers, nor does it bask in an exotic sun. Rather are its more distant corners dark and murky, filled with shadows that resolve themselves into strange silhouettes, reminiscent of dismantled houses, with a flavour of photographers' studios about them. Queer, bulky shapes that stalk on thin tripod-like legs seem to inhabit these embryo residences, but it is not with these we are concerned at the moment. For in the centre of the floor, in another roofless and three-sided apartment—a kitchen, it would seem, for it boasts a businesslike looking range and an excellent sink—is gathered a company of ghosts. There is a festive dinner-party afoot, and above the heads of the ghostly revellers are slung the flags of many nations. But nothing is the right colour, except the ghostly faces, which are as green as ghosts should be. The tablecloth, for instance, is yellow. The familiar Union Jack, doing its best to be decorative under disadvantages, is brown where it ought to be red. Amongst their weird surroundings the ghosts move not, neither do they speak. Their purple lips are pressed together; their green faces strain towards one who whispers to them; only their eyes glint feverishly in the glaringly white light from a couple of giant blackboards gone mad. More Robots on stilts press closely round, some attended by mauve-faced men. All eyes, including our amazed ones, are glued on him who whispers. Suddenly, he is satisfied. Comprehension has gleamed in the eyes of the ghosts. A young man bounds forward, and holds out a board bearing cryptic ciphers on its surface. The Robots click casually. A whistle sounds. He who whispered slips out of the way. Sunshine pours from several gigantic spheres, and all in a moment, the ghosts have come to life.

real, so convincing, on the screen, we have leisure to appreciate the vast amount of work, the tremendous precision of detail, that go to the making of

more interesting, since it demonstrated the value of music as the producer's ally. The dancing was supposed to be at its height. I say "supposed to be,"

because at that moment the revellers had relapsed into their ghostly state, and only Miss Baddeley with a crippled boy faced the focus of the camera. They were perched fairly high, onlookers at the ball. At their feet sat Mr. Sinclair Hill, whispering, explaining, suggesting; their two faces, the boy's and the girl's, close together to express their rising emotions—the girl thinking of a sweetheart soon to go to the Front, the boy thinking of a crippled form that would never let him join in dance or fight. Slowly their eyes met; the boy whispered a broken regret, the girl put out a quick hand of sympathy. The violin wailed out its plaintive little love-song, rising, rising, in response to the producer's expressive gesture, then falling, falling, to a sigh. In the boy's eyes were tears of real feeling—and in ours the salt sting of pity. Suggestion, music, imagination, and a sensitive response on the part of the actor—here we have the foundation of film-producing.

I should imagine the most trying experience for the novice in film-acting must be the close proximity of cameras, fellow-actors, lights, producer and producer's assistants, and the self-consciousness born thereof. When close-ups are the order of the day, cameras press to within a few feet of the victim. Or they follow doggedly every move of the actor, the operator either standing on a low three-wheeled moving platform or swaying to and fro in unison with his subject whilst a colleague holds him firmly by his belt! Nor has the film-actor the advantage of working steadily up to an emotional climax. His work is done swiftly—emotions "registered" in sections, as it were, since the various episodes are treated individually, according to setting. Each one is numbered—I have already mentioned the mysterious number-board—so that there may be no mistake when the film is eventually pieced together. Careful note is taken of dresses, properties, exits, entrances—a tie,

[Continued on page 674.]



IN CONTRAST TO ITS MODERN DESCENDANTS: A ONE-CYLINDER CADILLAC MADE IN 1901, AS SEEN IN THE FILM, "THE FIRST AUTO," AT THE CAPITOL.

This "mother of motor-cars," with its contemporary American setting, provides a strong contrast to the developments in fashion both of women and of motor-cars that have taken place in the twenty-six years since 1901. It figures in the Warner Brothers' production of "The First Auto," at the Capitol Theatre, Haymarket.

one small episode—one brief "shot" amongst the hundreds yet to follow.

At the great studio of the Stoll Producing Company, which I visited last week, the new film, "Guns of Loos," is in its early stages. Mr. Sinclair Hill, the producer, was busy on certain kitchen scenes, wherein, apparently, the staff of one of England's stately homes is making merry with the boys from a military camp and the lasses from a big munition-factory. Of these, Miss Hermione Baddeley is the delightful ringleader, with Bobby Howes, in khaki, as an irrepressible partner. Amongst the general gaiety and carousing two little incidents stood out. One was a moment when Miss Baddeley, deeming, I take it, that her Tommy needed a little sobering down, thrust his

head under the cold-water tap and gave it a good sousing. The time and care which the producer devoted to the preparation of this scene was a liberal education to the uninitiated. Spotlights had to be hoisted to lofty and precarious positions to get the required light-effects. Then properties had to be arranged and rearranged. Girls' feathered hats and soldiers' caps, heaped or hanging in seeming disorder, required accurate adjustment, for the camera is as merciless as the spotlights, and the smallest oversight registers.

A later episode proved even



ANOTHER RELIC OF THE EARLY DAYS OF MOTORING RECOMMISSIONED FOR A NEW FILM AT THE CAPITOL, "THE FIRST AUTO": A FRONT VIEW OF THE "WHITE STEAMER" MADE IN 1903 BY THE WHITE SEWING MACHINE COMPANY.

No longer livid, no longer mute, they reveal themselves as jolly men and girls, laughing, shouting, dancing, the while an orchestra, so far unheeded and lethargic, becomes extremely active, musically creating the necessary mood.

All this sudden bustle and gaiety is short-lived, for what we have witnessed is a scene from a film-play being "shot," and you may take it from me the gentle-voiced producer is not going to be satisfied with the first try. A minute or two, and sunshine, life, music subside into silence once again, whilst the producer explains to the ghosts wherein and in how far they fell short of his requirements. And so the traffic of the studio goes on all day, with infinite diligence and patience, spasmodic life beneath the merciless spotlights alternating with interludes of quiet direction and rehearsal. When the eye has got used to the queer distortion of colour, the unfamiliar unreality of all which we know will appear so



A BACK VIEW OF THE 1903 "WHITE STEAMER": A PHOTOGRAPH WHICH IS ALSO OF INTEREST AS SHOWING FASHIONS OF THE DAY.

This model was a large one for its time, and here it is shown charged with fashionable occupants. Protected by goggles and veils against a reckless 20 miles per hour, they provide as strong a contrast with the free and easy modern motorist as does the luxurious saloon model of to-day with this "marvel of the nineteen-hundreds." This is another feature of "The First Auto," a film produced at the Capitol Theatre, Haymarket, during the week of the Motor Show at Olympia. To obtain the results shown here, the producers succeeded in resurrecting twelve old cars from scrap-heaps in different parts of America.

THE STATUETTE AS ARTIST'S MODEL: FANTASIES IN PORCELAIN.



"BUDDHALAND": A NEW ADDITION TO THE LIST OF ARTISTIC STYLES—A STUDY OF STILL LIFE BY ORLANDO GREENWOOD, SUGGESTING THE GLAMOUR AND MYSTERY OF THE EAST.



"A MISTAKE IN IDENTITY": A PROBLEM PICTURE IN PORCELAIN—CUPID AS "POLICEMAN" HOLDING-UP A VERY RARE BIRD.



"CHILDREN OF VENUS": A CHARMING GROUP REMINISCENT OF THE EIGHTEENTH-CENTURY FRENCH SCHOOL.



"THE AUDIENCE": AN EXAMPLE OF THE MYSTICAL POSSIBILITIES OF MR. GREENWOOD'S METHOD—AN INDIAN PILGRIM BEFORE HIS MANY-ARMED DIVINITY.



"THE ANNUNCIATION": AN EASTERN PARALLEL TO CHRISTIAN TRADITION FROM INDIAN MYTHOLOGY, ENACTED BY PORCELAIN FIGURES.

One of three artists now exhibiting at the Leicester Galleries is Mr. Orlando Greenwood, who has made a great reputation in a unique genre of his own, with statuettes as models forming a kind of dramatic still life. Mr. Greenwood's new style includes now not only the "little comedies in porcelain" which first made him famous, but scenes full of a mystical appeal from Buddhist and Indian mythology. He has enlisted as "subjects" not only the gay and delicate pro-

ductions of French and Saxon art, but the more solemn figurines which the East produces. Born at Nelson, Lancashire, in 1892, Mr. Greenwood entered Goldsmiths College in 1913, where he remained for a year. He joined the Royal Engineers during the war, resuming his art studies in 1919. His first one-man exhibition was held in 1925, and was a great success. Reproductions of his works have frequently appeared in this paper and in the "Sketch."

The Gainsborough Bicentenary.

AN EXHIBITION IN THE COUNTRY HE IMMORTALISED.

By JOHN OWEN.

GENIUS springs in strange places; often its impulses appear unreasonable. Yet the genius of the painter seems to know what it is about! Or are we to

believe that it is passive, springing only in an atmosphere it recognises as completely appropriate to its aims? Does the great painter find his scene, or does the scene, as it were, create the great painter? An answer to these questions would suggest the terms in which we should explain the fact that within a radius of fifty miles of Ipswich have been born so many of our finest landscapists. Norfolk presented us with Crome and, it might almost be said, Cotman; Suffolk gave us Constable, and the great man and great painter, Thomas Gainsborough, an exhibition of whose work was inaugurated at Ipswich last week by Prince Henry. This Bicentenary Memorial Exhibition may lack "The Country Walk" and "The Blue Boy," but it possesses enough of the master's work to make its opening a memorable occasion, and its organisers deserving of gratitude. The plan of the exhibition is admirable, pictures other than Gainsborough's own being used to show the successive influences under which he came and from which, at last, he emerged.

Thomas Gainsborough was born at Sudbury in 1727. Though he began to paint, and most effectively, in childhood, he was an agreeable infant prodigy, whose most notable achievement was the limning of a thief he saw robbing his father's orchard. A modern sinner must be poorly compensated by the reflection that the only portrait of himself that society has cared to preserve is in the form of a record of his finger-prints!

While still a boy Gainsborough came to London and got some instruction in art. Then he returned to his native Suffolk, married, and settled at Ipswich. He was gathering reputation, and presently, removing again, he was to be heard of at Bath, where he was chiefly admired for his portraits, for which he received as much as forty guineas for a half-length!

One of his distinguishing methods was to get far from his canvas and paint with long brushes. He could thus have sitter and canvas at equal distance. "By this means," says Redgrave, "he was able to give the general truth of tint and form without descending to minute details." Finally, and in due course, Gainsborough came to London—to dispute with Reynolds and Romney for the favour of that section of the town which would present its beauty to future generations.

The Suffolk painters have a clear right to be called intellectually great. If Constable is now acknowledged to be the grand formative influence of his century in the art of landscape, if the inspiration alive in his "Haywain" conquered and transformed the art of France; if now, from his "Cornfield," our eye wanders to the scene of a conflict for new notions, so that we exclaim "How deep the corn along the battlefield"—yet Gainsborough had the greater splendour of genius. As for the minds of these men, it may be said that every revolutionary who advances with new principles firmly held and, having convinced his people that he is right and they are wrong, then succeeds in accomplishing a

radical change in some current policy, whether of art or of society, has, certainly, greatness. We have only to compare the work of Constable, as well as that of Gainsborough—or of some of his canvases, at least—with that of their immediate predecessors or contemporaries to realise the complete change they wrought in the art of landscape-painting. What force—yes, but what freedom; what assurance, but what novelty! Their success was in most cordial relation to the triumph of the Romantics in the field of literature. The eighteenth-century poet took his law from his predecessors; it occurred to Wordsworth to go to Nature. But the atmosphere of Revolution, blown all over the world with the smoke of the smouldering Bastille, did not only infect the nostrils of the easily distressed contemplative of Grasmere; it took its disturbing course through the pastoral peace of East Anglia. It made a rebel of a man of genius there dwelling, who forthwith imagined a picture painted, not from the canvases of the masters, but from Nature herself.

The present exhibition at Ipswich is not of Suffolk landscape art, but of the work of Gainsborough. Most of those of his countrymen who go to the National Gallery spend less time over his "Market Cart" than his "Baillies" and the rest of his portraits. Gainsborough is a case of a painter being so great in two mediums that there is a danger of only remembering him in that character which produced the greater bulk. Gainsborough painted seven hundred portraits (he would not own to enjoyment of the performance), against a third of that number of landscapes. But he loved to paint landscape, and there are times when we may wish, a little ungratefully, that his immense achievement as a portrait-painter had not checked, as it did check, the freest development of the painter of landscape. For Gainsborough had that genuine affection for country scenes

that is demanded in the man who portrays them.

We turn to his portraits. A great portrait-painter paints with overwhelming power, but those of us who join ourselves to the man-in-the-gallery who, a moment before, was the man-in-the-street, may take leisure to observe in what way the force has been applied—whether with swift delicacy or with the rude energy of a genius uncontrolled. There have been painters who flung a man's portrait down on the canvas as if they did so in the character of members of the staff of the C.I.D. To give that ethereal softness to a portrait which we agree to admire is no evidence of moral or intellectual softness in the craftsman, but, on the contrary, of mastery of his art. We must observe strength exercised with the most perfect delicacy. Some sense of the delicacy is felt by us when we are able to recognise the quickness and sureness of the artist's hand. There was never a surer hand than Gainsborough's; never greater mastery.

When Gainsborough was enjoying fame in London, the other great painter of Suffolk scenery was growing up at East Bergholt. Constable began very early to show that he possessed in the practice of his art a mind of the utmost independence. He had to wait longer for understanding and appreciation here than he did in France. But, when it came, his recognition fixed his place with as much certainty as that of any painter is fixed. He is the painter of his own period, reactions to whose mind and art are still everywhere to be recognised. How near our own time he is we are sometimes reminded when we intrude in some less familiar gallery. I think of two of his pictures—"East Bergholt Mill—the Glebe Farm" and "Vale of Dedham"—now in the Lady Lever Gallery at Port Sunlight, which provide us with extremely interesting examples of a later Constable who must certainly have attracted the admiration of M. Monet and his friends.

Anybody making his way to the exhibition at Ipswich—whether he goes by road or rail—should keep his eye fixed upon the country through which he passes, for it is such scenes as these that, when he faces the canvases of Gainsborough, he will see presented to him in terms of the pure genius of that truly native English school which had its birth in Suffolk.



A GAINSBOROUGH "DISCOVERY" INCLUDED IN THE BICENTENARY EXHIBITION: A FINE LANDSCAPE BELIEVED TO BE AMONG THE FIRST PICTURES THAT HE PAINTED IN THE ORWELL VALLEY.

This picture in the Gainsborough Bicentenary Exhibition, at Ipswich, is of particular interest as having been bought in a bad condition, by Lieut.-Col. A. M. Grenfell, and only afterwards discovered to be a Gainsborough. Some critics believe this to be among the earliest pictures he painted after he settled in the Orwell Valley.

Gainsborough and Constable, however, knew nothing of the infections which pursued them. So far were their minds from the influences of a political revolution that their success was built upon the peace in the midst of which they dwelt. It was their scrutiny of Nature which, in being direct, was revolutionary. But great landscape-painters are best encouraged by scenes that are not merely smooth and pastoral, but are undisturbed by a hint in the sky of new and exciting activities. The march of modern industry passes far from the furthest gates of East Anglia, and the scene seems as permanent to-day as when the great pair, each in his turn, examined it and believed it to enjoy an age-long security from disturbance. A poet may find direct inspiration in flood and mountain; but English scenery is best observed, its characteristics are most likely to be intellectually appreciated, where the scene is spacious, mild in its atmosphere, and not too aggressive in its contrasted colours. The countryside of South Suffolk fulfils such requirements better than almost any other part of England. So that if, in the eighteenth century, two essences of the genius of the painter were looking for scenes in which to make themselves known upon the plane of man, they were well directed when they sought the county of which Ipswich is the capital.

BUDDHA REINCARNATED IN A BOY: THE LITTLE SKUSHOK OF SPITOK.

By COURTESY OF THE "TIMES OF INDIA ILLUSTRATED WEEKLY."



WITH A TOY RUBBER BIRD (LEFT) NEXT TO A DEMON-DRIVING DOUBLE DRUM MADE OF TWO HUMAN BRAIN-PANS: THE YOUNG SKUSHOK (LIVING BUDDHA) OF SPITOK—A PATHETIC EXAMPLE OF A SMALL BOY, WITH THE PLAYFUL INSTINCTS OF CHILDHOOD, DEDICATED TO THE USES OF PRIESTCRAFT.

REGARDED AS A REINCARNATION OF PART OF BUDDHA'S SOUL: THE LITTLE SKUSHOK (CENTRE) WEARING HIS GILT CEREMONIAL RIDING HAT AND THE YELLOW SILK GARMENTS OF HIS RANK, WITH HIS TUTOR (RIGHT), IN THE RED, PURPLE, AND GOLD BROCADE OF A GELONG, AND A LAMA ATTENDANT (LEFT).



Lamaism in Ladakh is described as an interesting article, signed "Ganpat," in the "Times of India Illustrated Weekly." "Traces of old pre-Buddhist beliefs (we read) are to be seen in the use of human bones for occasions of ceremony. The two most powerful instruments against demons are the *dorie* and the double drum, sounded by spinning it in the hand. The best of the double drums are always made of two human brain-pans set back to back. . . . There crept into Lamaism an idea that Buddha's various attributes reincarnated in human form through the ages. There are now Living Buddhas, both in Tibet and Ladakh. In the

latter country they are called Skushoks, which means 'chiefs.' Whenever a Skushok dies, he reincarnates in the body of some child. . . . The Skushok of Spitok is a most delightful little boy, born of a royal house. The (upper) portrait shows him in his room with his double skull-drum before him, and behind him a photograph of himself in the most recent of his many past lives. . . . He is placed in charge of a Gelong, who becomes his tutor, and has to re-learn all the earthly knowledge he had in his previous lives—a dull process for an average Mongol boy, who is by nature a playful and cheerful type of child."

"WHITE WINGS" VANISHING FROM THE SEA: THE

DRAWN BY FRANK H.

SAILING SHIP NOW "AS DEAD AS THE STAGE COACH."

MASON, R.B.A. (COPYRIGHTED)



A BOLSHEVIST BARQUE IN BRITISH WATERS: A FOUR-MASTED SOVIET TRADING-

The British Sailing Ship Owners' Association, it is reported, will hold its annual meeting in December, and, according to a shipping expert, will "sing the swan song of the sailing ship." The same authority states: "The tonnage of all the British sailing ships added together amounts to only 54,200 tons, and this is not the total tonnage of one great British steamship, such as the 'Majestic,' which is 36,551 tons. The sailing ship is as dead as the stage coach. Great Britain owns less than a quarter of the world's sailing ships. Other countries, notably Finland, have fleets double the size. From 1920 to 1927 the world tonnage of sailing ships has been cut to one half. Neither steamship nor motor-liner can claim to be a 'ship' in the



SHIP IN DOVER HARBOUR, DRYING HER SAILS ON THE MORNING AFTER A GALE.

eyes of those few old men still living who remember white-winged creatures like the 'Cutty Sark,' 'Thermopylae,' and 'Ariel.'" Mr. Mason's drawing shows a scene in Dover harbour on the morning after a night of bad weather, when a Channel "west" had driven many yachts and other sailing vessels in for refuge. "At night," he writes, "vivid flashes of lightning had illumined a medley of yachts and Thames barges, with the stately outline of a tall four-masted Soviet trading barque. The succeeding calm and sunshine of the next day revealed a picture of equal, but different, beauty. All canvas was spread to dry, the vessels seeming to bask contentedly in the welcome warmth."

THE WORLD OF SCIENCE.

"NOISY OYSTERS, MUSICAL MOLLUSCS, AND VOCAL CRABS AND SPIDERS."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

MOST of us, probably, have found amusement in asking, or being asked, Why does a noisy noise annoy an oyster? The apparent absurdity of the question gave it point. But the edge of that whimsical query has been taken off by a quite unexpected discovery made the other day, during experiments conducted for the purpose of estimating the depth of the sea without the use of the "lead." Herein a bomb is dropped which explodes on touching the bottom. From the time taken for the sound of the explosion to reach the surface, the depth of the water can be estimated. But one of these experiments was rudely frustrated when the bomb burst on a bed of oysters. The shock caused every one of the gaping shells to close instantly, and with a "snap." As a consequence, the effect of the explosion was blurred by the noise of this apparent protest in unison against the unwarrantable disturbance of their quiet retreat.

To judge from the comments on this experiment in the newspapers, it would seem that the oysters are credited with the ability to make audible protests whenever they are so minded. This, however, is not the case. With a microphone, doubtless, one could hear the sound produced by the closing of the valves of the shell of any given oyster; but without such aid it needs ten thousand oysters closing down in unison to become audible to our ears. One may gather some conception of this interpretation by recalling the murmuring sound made by a crowd of people all talking at once in a room. No two are speaking above their

One of the edible snails, *Helix aperta*, makes a "grumbling" noise if the creature be ever so lightly touched when it is at rest. In no case among the mollusca, it is to be noted, is there any structural modification of the shell associated with the pro-

which he knew to be occupied, and in every case the warning notes were promptly given.

The nearly related grey ocyopode crab possesses an extremely efficient vocal organ producing a very loud croaking noise. Finally, we have the deep-sea "squeaker-crab" of the Andaman Sea, which makes a dismal noise like the squeaking of a pencil on a slate. This is done by means of a spine on the big claw, which is rubbed against a specially roughened knob projecting from the lower border of the orbit.

The spider tribe include among their numbers some which possess very perfect stridulating organs, and the sounds they produce are very varied. Some "whistle", some buzz like bees; and it would seem that the sounds produced serve rather to warn off enemies than to entertain one another, for, so far as we know, the spiders are nearly all stone deaf. Sometimes the stridulating apparatus is formed, as in some of the Theridiidae, by a roughening of the hinder part of the chest, or cephalo-thorax, fitting into a sort of socket in the abdomen, which is provided with parallel ridges, so that when one is rubbed against the other a sound is

produced. One of our English spiders, *Steatoda bipunctata*, is thus provided. Sometimes, on the other hand, these instruments are borne on the palps and the jaws, or the legs.



FIG. 1. "SINGING SHELLS" WHICH PRODUCE "MUSIC AS FROM ÆOLIAN HARPS," BY GRATING THEIR SHELLS AGAINST A TREE AS THEY MOVE: SMALL LAND-SNAILS OF THE GENUS *ACHATINELLA*.

The sweet music produced by the shells of *Achatinella* as they are drawn along the boughs of trees is entirely accidental, but the genus has been made famous by Professor Gulio, who has shown that the extraordinary range of variation in the matter of their coloration is intimately associated with their environment. Each valley has its own type of coloration.

duction of sounds musical or otherwise. Very different is the case of some of the crustacea, and many insects and spiders.

Colonel Alcock has recorded some extraordinarily interesting observations which he made on a red ocyopode crab (Fig. 4) when surveying the sandy wastes of the Godivara delta. He was long puzzled by the presence on the larger cheliped of what could be nothing else than a "musical instrument"—shown in the adjoining photograph (Fig. 2)—resembling, such as are found on many crickets and grasshoppers, but far more perfect. Yet he had never heard a sound produced until "one day," he remarks, "like Ancient Pistol, 'I heard with ears that which I had so long been waiting for.' That is to say, I heard a noise very much like that which an angry squirrel makes, and discovered that it came from a red ocyopode crab into whose burrow another individual had trespassed." For these crabs live in what may be called "warrens," after the fashion of rabbits. As a rule, they do not stray far from home, lest they fall a prey either to the Brahminy kite or the jackals which hunt there. At the slightest alarm they scuttle back, each to his own burrow. But, if the flight is very precipitate, it may happen that, on the belief in "any port in a storm," they may enter a neighbour's burrow, thereby exposing the rightful occupant to the danger of suffocation, as well as depriving him of the means of escape if this be necessary. And so the intruder, or there may be more than one, is promptly bidden to "clear out" by means of this very efficient "stridulating organ." Colonel Alcock tested this by placing crabs which he had caught in burrows

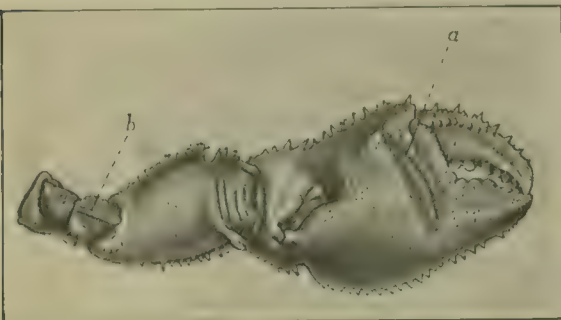


FIG. 2.—THE "MUSICAL INSTRUMENT," OR STRIDULATING ORGAN, OF THE RED OCYPODE CRAB: A CLAW PROVIDED WITH "KEY-BOARD" (A) AND "PLECTRUM" (B).

The sounds are effected by rubbing a "key-board" on the palm (A) against the "plectrum" or scraper (B) on the "arm."

After Alcock.

normal tone of conversation, and it would be inaudible to anyone a few feet away. But the combined volume of sound made by scores or hundreds of people all talking at the same time produces a "noise." Some of the land-mollusca, however, really possess surprising sound-producing powers. They may justly be called "musical molluscs," though even here the performance is involuntary.

Of certain small land-snails of the genus *Achatinella* (Fig. 1), found in Oahu, the Rev. H. G. Barnacle tells us: "When up in the mountains I heard the grandest but wildest music, as from hundreds of Æolian harps wafted to me on the breeze; and my companion, a native, told me it came from, as he called them, the singing shells. It was sublime. I could not believe it, but a tree close at hand proved it. On it were many of the *Achatinella*, the animals drawing after them their shells, which grated against the wood and so caused a sound: the multitude of sounds produced the fanciful music." Sir J. E. Tennant describes the music of another snail which he listened to while on a brackish-water lake in Ceylon. "The sounds," he says, "came up from the water like the gentle thrills of a musical chord, or the faint vibrations of a wine-glass when its rim is rubbed with a moistened finger. It is not a sustained note, but a multitude of tiny sounds each clear and distinct in itself, the sweetest treble mingling with the lowest bass. On applying the ear to the woodwork of the boat the vibration was greatly increased in volume." It is to be noted, however, that he never secured, or even saw, specimens of these musicians. But he was assured by his boatmen that they came from the "crying-shell."



FIG. 3.—A SPIDER THAT "CREAKS" LIKE A KNIFE DRAWN ALONG A COMB AND ASSUMES A THREATENING ATTITUDE: THE BIG *CHILOBRACHYS STRIDULANS*, OF ASSAM.

This great stridulating spider, when alarmed, assumes a threatening attitude and makes a noise as though the back of a knife were being drawn across the edge of a strong comb.—[Photograph after Wood-Mason.]



FIG. 4.—A CRUSTACEAN THAT MAKES A NOISE LIKE AN ANGRY SQUIRREL WHEN AN INTRUDER ENTERS ITS BURROW: THE RED OCYPODE CRAB.

The red ocyopode crab shown here in a crouching attitude makes a noise like that of an angry squirrel when protesting against the intrusion of its neighbours into its burrow.—[After Alcock.]

Commonly the production of these strange sounds is accompanied by a threatening attitude, as in the case of the big spider, *Chilobrachys stridulans*, from Assam, shown in the adjoining photograph (Fig. 3). This creature, when enraged or alarmed, makes a noise resembling that obtained by drawing the back of a knife along the teeth of a strong comb. Between the sounds produced by these crustacea and spiders, on the one hand, and the mollusca on the other, there is this wide difference. In the crustacea and spiders they are made by structural modifications of the body to effect a definite purpose, when the appropriate movements are set in motion; in the mollusca the sounds appear to be involuntary, and due to some accidental quality of the shell when brought into the appropriate relation with the outside world, except in the case of the "noisy oyster"; but even here the sound produced by the sudden shutting of the valves is as much "accidental" as are the sounds produced by the shod feet of the horse when travelling over a hard road.

MASKED IN GOLD LIKE TUTANKHAMEN: KING SISOWATH LYING IN STATE.



WEARING
A "SMILING"
MASK OF
HAMMERED GOLD,
WITH GOLD
GARMENTS AND
SHOES, AFTER
THE MANNER OF
TUTANKHAMEN'S
MUMMY: THE
BODY OF THE
LATE KING
SISOWATH
OF CAMBODIA
LYING IN STATE,
AND HOLDING
A VOTIVE
CANDLE.



BEFORE THE
BODY OF
KING SISOWATH
WAS PLACED
IN THE LARGE
ORNAMENTED
URN FILLED
WITH MERCURY,
SPICES, AND
ANTISEPTICS:
BRAHMINS
AWAITING THE
BRINGING
OF THE KING
OF CAMBODIA'S
BODY TO BE
EMBALMED.

King Sisowath of Cambodia (of whom we gave a photograph in our issue of August 20) died in that month at the age of eighty-seven. The magnificent funeral rites lasted for several days, and in some respects recall the ancient Egyptian customs as revealed in the Tomb of Tutankhamen. King Sisowath's body was first clothed all in gold from head to foot, with a gold mask, and laid on his couch surrounded by gorgeous draperies—as shown in the upper photograph. The body was then handed over to the Brahmins who are seen waiting in the

lower illustration. They embalmed the King's body by placing it in an urn containing mercury and spices mingled with antiseptic substances. Finally the corpse was conveyed to the silver pagoda, there to await the final rite of incineration. Cambodia, it may be recalled, is a native protectorate in French Indo-China. King Sisowath was a loyal supporter of the French rule, and during the war gave valuable assistance in recruiting. He has been succeeded by his son, Prince Monivong of Cambodia.

TRIUMPHS AND TRAGEDIES OF NAVIGATION BY SEA AND AIR.



THE WORLD'S LARGEST MOTOR-LINER ABOUT TO MAKE HER MAIDEN VOYAGE: THE 33,000-TON "AUGUSTUS" RECENTLY COMPLETED FOR THE NAVIGAZIONE GENERALE ITALIANA.



JUST LIKE A PALACE ON LAND: THE MAJESTIC INTERIOR OF THE GREAT HALL ON BOARD THE NEW ITALIAN MOTOR-LINER "AUGUSTUS" (SEEN IN THE ADJOINING ILLUSTRATION).



A NEW TYPE OF AMERICAN GUNBOAT DESIGNED FOR PATROLLING CHINESE RIVERS: THE BOW OF THE "LUZON," SHOWING "ARMOUR" PROTECTION ON THE BRIDGE.



COMMEMORATING AT SEA THE AMERICAN AEROPLANES, "MISS DORAN" AND THE "GOLDEN EAGLE," LOST IN A PACIFIC FLIGHT: THE DECK OF THE "MAUI" STREWN WITH WREATHS TO BE CAST INTO THE WATER OFF SAN FRANCISCO.



THE FINDING OF THE "OLD GLORY," THE AMERICAN AEROPLANE LOST ON A TRANSATLANTIC FLIGHT TO ROME: THE WRECKAGE IN THE SEA, WITH A BOAT MANOEUVRING TO TAKE IT IN TOW.

The new Italian motor-propelled liner, "Augustus" (33,000 tons), surpasses the 24,000-ton "Saturnia," which we illustrated in our number of October 1 as being then the biggest motor-ship in the world. The "Augustus" has been built for the Navigazione Generale Italiana, and will start from Genoa for her maiden voyage to Rio de Janeiro on November 10.—The "Luzon" is one of six new American gunboats of from 350 to 650 tons for service in the protection of lives and property on the Yangtze River in China.—Several American air tragedies,



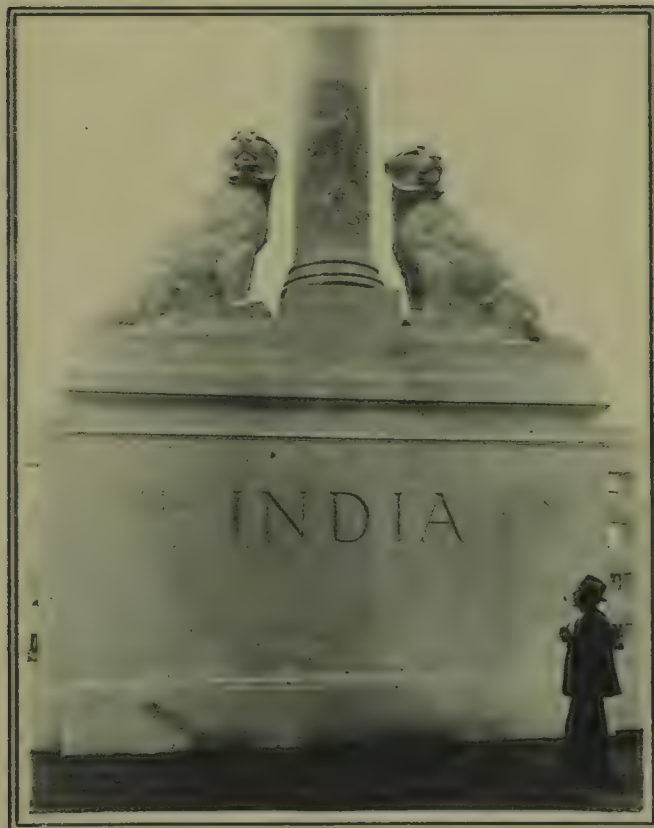
THE REMAINS OF THE "OLD GLORY" ON BOARD THE "KYLE," A VESSEL CHARTERED BY THE NEW YORK "DAILY MIRROR" TO SEARCH FOR IT: WRECKAGE INCLUDING A LANDING-WHEEL AND PART OF A WING.

two in the Pacific and another in the Atlantic, recently produced a revulsion of feeling in the United States against "stunt" long-distance flying. The air-race to Hawaii was flown for huge prizes offered by Mr. Dole, a wealthy American. Wreaths in honour of the victims are shown above on board the "Maui" ready to be thrown into the sea off San Francisco. The Atlantic disaster was the result of an attempt to make a non-stop flight to Rome in the "Old Glory." What was left of the machine by the heavy seas was lately recovered.

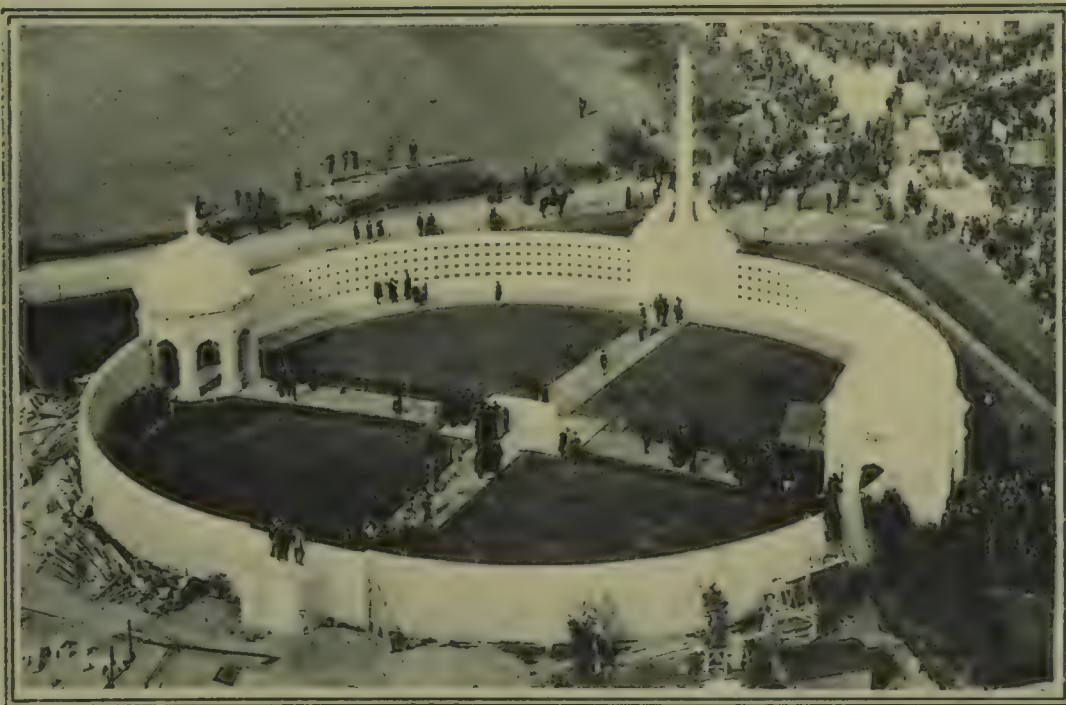
HONOURING THE FALLEN: THE INDIAN, COVENTRY, AND NORWICH MEMORIALS.



COVENTRY'S 100-FOOT-HIGH WAR MEMORIAL, WHOSE BASE CONTAINS A CHAMBER OF SILENCE DESIGNED TO HOLD THE ROLL OF HONOUR: THE SCENE IN THE MEMORIAL PARK AT THE UNVEILING BY LORD HAIG.



THE INDIAN WAR MEMORIAL NEAR NEUVE CHAPELLE: THE CONVENTIONALISED TIGERS AT THE BASE OF THE COLUMN THAT SUGGESTS THE PILLARS OF KING ASOKA.

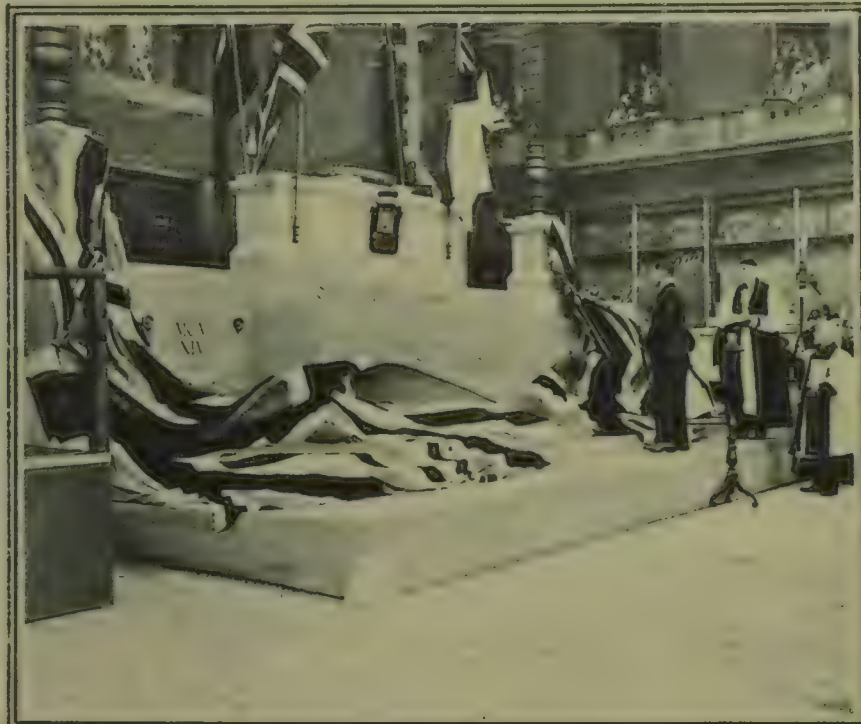


THE INDIAN WAR MEMORIAL: THE FINE MONUMENT SET UP MIDWAY BETWEEN LA BASSÉE AND LAVENTIE; SHOWING THE COLUMN, THE PAVILIONS, THE PIERCED WALL, THE STONE OF REMEMBRANCE, AND THE SOLID WALL THAT BEARS THE STELE AND THE TABLETS WITH THE NAMES OF THE DEAD.



THE NORWICH WAR MEMORIAL—IN FRONT OF THE FIFTEENTH-CENTURY GUILDHALL: AT THE UNVEILING BY PRIVATE B. A. WITHERS.

On Saturday, October 8, Lord Haig unveiled the City of Coventry's War Memorial in the Memorial Park. The monument, which records the supreme sacrifice made by the 2587 men of Coventry who fell in the Great War, is of Portland stone. At its top is an electric lamp. Its base contains a Chamber of Silence designed to hold the Roll of Honour.—The Indian Memorial near Neuve Chapelle, which has been set up at the south-east corner of the cross-roads, midway between La Bassée and Laventie, "To the honour of the Army of India which fought in France and Belgium, 1914-1918, and in perpetual remembrance of those of their dead whose names are here recorded and who have no known grave," was unveiled by Lord Birkenhead on October 7. It was designed by Sir Herbert



A CEREMONY PERFORMED BY A DISABLED EX-SERVICE MAN CHOSEN BY LOT: THE UNVEILING OF NORWICH'S WAR MEMORIAL BY PRIVATE WITHERS.

Baker, R.A. As our photograph shows, the slender column suggesting the pillars of King Asoka, and flanked by conventionalised tigers, is nearest to the roads. Facing it is the inscribed stele. At the intersection of the paths across the lawn is the Stone of Remembrance. On either side is a "Chattri," a domed pavilion, of the familiar Indian type. The circular wall is pierced between the column and the pavilions, but it is solid between the pavilions and the stele in order that it may bear tablets with the names of the dead (grouped by regiments), who represent all races, all classes, and all creeds in India.—The Norwich War Memorial was unveiled on October 9 by Private B. A. Withers (1/4th Battalion Norfolk Regiment), who was chosen by lot from among disabled ex-Service men.

BOOKS OF THE DAY.

AN outstanding literary event has been the publication of a biography of the first historical importance, which contains also the most outspoken personal record of a great soldier closely concerned in the conduct of the war and the negotiation of peace. I refer, of course, to "FIELD-MARSHAL SIR HENRY WILSON": His Life and Diaries. By Major-General Sir C. E. Callwell. With a Preface by Marshal Foch. Two vols., with eight Plates each (Cassell; £2 2s. the set). It is a work of unique value and engrossing interest, but, like the personality of the man whom it commemorates, it has proved to be a mighty flutterer of dovescotes and a potent disturber of complacency.

In reading most of the principal reviews that greeted the book's appearance, I did not find too many tributes to the remarkable literary skill and the manifest impartiality with which the biographer has performed a difficult and responsible task. Most of the critics suggest that he has not sufficiently pruned what one of them calls the "appalling indiscretions" in the late Field-Marshal's references to eminent personages. It cannot be denied that many of these allusions are far from complimentary, but I should have thought that politicians, at least, were accustomed to a little denunciation, and that, having known Sir Henry, with his mercurial Irish temperament, they would remember the twinkle in his eye that often accompanied his most scathing comments. No one can read the diaries without realising that his gibes were free from personal malice. Moreover, he was always generous with praise when praise was due.

It remains an interesting question whether Sir Henry himself, if his purpose had not been prevented by the assassin's hand, would, in preparing his diaries for publication, have toned down his invective and tempered the wind to the shorn lamb. I cannot believe that he would have plucked out all the sting. In this matter of his "recollections," I agree with a writer (and he, be it noted, is a soldier) who has expressed the most critical view of Sir Henry's military policy. "It is far better," says Captain Liddell Hart, "that they should be published now, when they can be tested and modified by other evidence, than that they should be reserved for publication fifty years hence, when there is no one alive who can controvert them." This opinion recalls a remark in Lord Birkenhead's new book, "LAW, LIFE, AND LETTERS" (Hodder and Stoughton; two vols., 42s.), which, by the way, I had intended to notice this week, but must now postpone to a future occasion. Discussing the general ethics and etiquette of reminiscences, the ex-Lord Chancellor says: "The wiser course is never to publish conversations with dead people." The corollary seems to be that it is permissible to publish records of talk with the living, provided, I suppose, that no confidence is betrayed and no harm done to the public welfare. Those who deprecate personal criticisms concerning the war seem to me to lack a sense of proportion. Need we be so sensitive about wounding susceptibilities, when the wounding and killing of many thousands of men was accepted as inevitable?

However distasteful some of these extracts from Sir Henry's diary may be to individuals (and I certainly sympathise with them), the general reader and the historian have no reason to complain. In his book we do really feel that we have got behind the scenes and (though no single person can tell the whole truth) we can see the leading actors as they performed their parts in the greatest drama of history. It is the story of the war, on its administrative side, told in the racy language of intimacy, as it were in the officers' mess. Nicknames are frequent (a glossary of them would have been useful), and the politicians are generally called "the Frocks"—i.e., Frockcoats. Everyone knows that there were disputes and rivalries and recriminations. Here they are, set down in print; but behind it all one feels an immense concentration of energy and public spirit. Who but Sir Henry could have told the tale so vividly and with such authority?

There is no need here (even if there were room) to outline his career. His principal achievements were the organisation of our expeditionary force, as Director of Military Operations before the war, and during its progress his

incalculable services in *liaison* between the Allies, and in forming the Supreme War Council at Versailles. Those French governesses of his childhood, who taught him early to speak perfect French, builded better than they knew. His personal friendship with Marshal Foch, made possible by this linguistic attainment, was the most important of its infinite results. It was after the war, and especially over the Peace Treaty and events in Ireland, that he became most contemptuous of "the Frocks," and wrote his bitterest attacks on members of the Government. In all he said and did, however, he had the national interests rather than his own at heart. The abiding figure that emerges from this biography is that of a great patriot, who ever with a single mind pursued the advantage and the honour of his country.

If ever a man was a born journalist, it was the late Lord Northcliffe; but, while he doubtless drew some hereditary talent from a barrister father who—as barristers will—turned another honest penny by his pen, yet even he, in some sense, had a taste for print thrust upon him. "One day [we read] when the boy was seven years of age, a friend of his father's, Mr. Jealous, one of the founders of the Savage Club and the Editor and proprietor of the *Hampstead and Highgate Express*, made him a present of a box of type." Not every boy who

for life," or

whether the winner is still enjoying the fruits of having "guessed most accurately the amount of bullion in the Bank of England on a given date." Such methods of increasing circulation staggered and scandalised the orthodox Pressmen of the day. A very different appeal, to a very different public, was made by "the newspaper of opinion," as recorded in "LIFE, JOURNALISM AND POLITICS." By J. A. Spender. Two vols. (Cassell; 42s. the pair). I consider this the best and most valuable autobiography written for many years. It is of absorbing interest, not only to journalists, but to every student of recent history and the political background of the war. As everyone knows, Mr. Spender edited the *Westminster Gazette* for thirty years (from 1895) until its conversion into a morning daily, and made it one of the chief assets of the Liberal Party. He was previously sub-editor from its foundation by George Newnes in 1892.

It seems a far cry now from the spacious days of "the sea-green incorruptible" to the hide-and-seek games of "Mr. and Mrs. Lobby Lud," yet Mr. Spender recalls that the *Westminster's* birth was heralded by kindred methods. "George Newnes," he writes, "was one of the pioneers of the new reading for the multitude, and may even be called the father and founder of them all.

But he had strong political convictions and a very real respect for the serious kind of journalism. When he started the *Westminster* it was freely predicted that he would want to make it a daily *Tit-Bits*. Nothing was further from his thoughts. . . . It was his idea that the *Westminster* should be printed on green paper, and on the whole it was a very good idea. It was not his idea, it was (E. T.) Cook's and Charles Morley's, that ladies dressed in crinolines should be employed to advertise the paper on its first day, and it was more a disappointment to us than to him that our sedate readers were not amused."

As a fellow scribe, responsible for mountains of "copy," I find the most interesting chapters of Mr. Spender's book those describing the journalistic life, and the methods by which he wrote "about 11,000 leading articles" and "a weekly output of from twelve to fifteen thousand words." I note also that he considers reviewing "one of the most difficult and exacting of the tasks committed to the journalist." The chapter on Lord Northcliffe, with whom Mr. Spender maintained a warm friendship (despite professional differences and a period of public recrimination), is a masterly piece of character study, and contains evidence of Northcliffe's impulsive generosity. "He was immensely important," writes Mr. Spender. "He and his imitators influenced the common mind more than all the Education Ministers put together. . . .

In a sense he was the only completely convinced democrat I ever knew."

Another book of deep interest both as a biography and as a contribution to the annals of journalism is "THE LIFE AND LETTERS OF MOBERLY BELL." By his daughter, E. H. C. Moberly Bell. With an Introduction by Sir Valentine Chirol, and eight Illustrations (Richards Press; 15s.). The introducer happily describes it as "a loving but not over-coloured portrait of a vigorous and gifted and very human personality." Here we have the story of Moberly Bell's early days in Egypt, and his long association with the *Times* as managing director up to and after its purchase by Lord Northcliffe. At this point a very close comparison can be drawn with Mr. W. Macnair Wilson's book, for the two accounts of the negotiations correspond in all essential facts. "Moberly Bell's magnanimity," writes his daughter, "his complete indifference to his own interests, his zeal for those of the *Times* . . . all appealed to Northcliffe's generous instincts. He had made up his mind to trust Moberly Bell implicitly, and to show his confidence he paid the purchase money for the *Times* into Moberly Bell's private account without any sort of condition or safeguard—a confidence which the latter very warmly appreciated." Mr. Wilson mentions that the amount was £320,000.

C. E. B.



"THOMAS À BECKET'S" COTTAGES SAVED FROM POSSIBLE DESTRUCTION: INTERESTING OLD BUILDINGS AT WEST TARRING BELIEVED TO DATE FROM THE FOURTEENTH CENTURY.

These cottages, at West Tarring, near Worthing, are beautiful examples of English mediæval timbered architecture, and, although they are not quite as old as their local name indicates, they are believed to date from the fourteenth century. By the zeal of Mr. Mackenzie Ross, who raised a local fund, supported by Mr. G. K. Menzies, Secretary to the Royal Society of Arts, the purchase of these cottages and their preservation was made possible. The Mayor of Worthing has suggested that they be preserved as a permanent monument.

is given a toy engine becomes an engine-driver, but this gift was, if not pre-determining, at any rate, prophetic. The record of it is quoted from "LORD NORTHCLIFFE: A STUDY." By R. Macnair Wilson. With Portrait Frontispiece (Benn; 15s.), a book conceived in a spirit of whole-hearted hero-worship. We have here, in fact, a glowing eulogy of Lord Northcliffe as a man, as a patriot, as a journalist, and as an employer. Such a tribute, if it be not the whole of biography, reflects credit both on "him that gives and him that takes."

An interesting early experience of Alfred Harmsworth, given in the words of Mr. Max Pemberton (then his house-mate) was their joint call on the late Sir George Newnes, at the office of *Tit-Bits*. Afterwards Harmsworth said to his friend: "The man who has produced this *Tit-Bits* has got hold of a bigger thing than he imagines. He is only at the very beginning of a development that is going to change the whole face of journalism." That was three years before the birth of *Answers*.

What enabled him to lay that "stepping-stone to higher things" was a prosaic but necessary article—money—in the form of a loan, of which we are only told that "the lender was a retired naval officer." Nor are we told who it was that won the famous "£1 a week

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE WINNER OF THE SCHNEIDER CUP—IN "THE FASTEST TIME YET ATTAINED BY MAN IN ANY MACHINE BY LAND, SEA, OR AIR"—ON HIS RETURN TO HIS NATIVE TOWN: FLIGHT-LIEUT. WEBSTER GREETED AT WALSALL TOWN HALL.



THE WINNER OF THE SCHNEIDER CUP WITH HIS MOTHER: FLIGHT-LIEUTENANT WEBSTER AND MRS. WEBSTER AT WALSALL.

Flight-Lieutenant Webster, who won the Schneider Cup for Britain, visited his native town, Walsall, on October 6, and received an enthusiastic welcome. Various presentations were made at the Town Hall, amongst them an illuminated address bearing the Borough Arms, and an oak plaque with a silver figure of Victory flanked by models of the Schneider Cup seaplane. In expressing his thanks, Flight-Lieutenant Webster said: "I had the best machine, and my brother officers in the team could have done it with the same chance."—The fifty-miles' flight recently made by an "Auto-Giro" invented by Señor Juan de la Cierva, was a record for a rotating-wing, or helicopter-type craft. The inventor only learned to fly comparatively recently.—It will be recalled that the Shah Sultan Ahmad was deposed on October 31, 1925, and that on December 13 of the same year the Constituent Assembly elected Riza Khan Pahlevi Shah of Persia, and made the crown of Darius hereditary in his family. His Majesty was crowned on April 25, 1926.—Prince Henry opened the Gainsborough Bicentenary Memorial Exhibition at Ipswich on October 7. He also opened Bourne Park, on the outskirts of the borough; and unveiled a memorial in the Town Hall to the memory of the Corporation employees who fell in the war. An article on Gainsborough will be found on page 648.



THE HELICOPTER IN WHICH ITS INVENTOR MADE A RECORD FIFTY-MILES FLIGHT: SENOR JUAN DE LA CIERVA'S NEW "AUTO-GIRO" MACHINE IN FLIGHT.



PERSIA'S NEW ARMY: AT A RECENT REVIEW BY HIS MAJESTY THE SHAH (X)—RIZA KHAN PAHLEVI.



ON HIS WAY TO OPEN THE GAINSBOROUGH BICENTENARY MEMORIAL EXHIBITION AT THE CORPORATION MUSEUM: H.R.H. PRINCE HENRY DRIVING IN IPSWICH, WITH THE MAYOR.

THE GREAT ST. LOUIS TORNADO: 5500 BUILDINGS WRECKED IN FIVE MINUTES.



WHERE A BLACK FUNNEL-SHAPED CLOUD APPEARED, FOLLOWING TORRENTIAL RAIN AND A NINETY-MILES-AN-HOUR WIND: FOREST PARK BOULEVARD AFTER "THE TWISTER OUT OF THE WEST."



A SOLID BUILDING STRIPPED OF ITS ROOF AND TOP FLOOR (NURSES' QUARTERS, FORTUNATELY UNOCCUPIED): THE MULLANPHY HOSPITAL, ST. LOUIS, FROM WHICH 63 PATIENTS WERE RESCUED.



A CHURCH ALMOST COMPLETELY DEMOLISHED BY THE TORNADO, EXCEPT THE LOWER PART OF THE TOWER: RUINS OF THE BUILDING, ON NORTH GRAND AVENUE, ST. LOUIS.



FAMILIES THAT REFUSED TO DESERT THEIR HOUSES AFTER THE DISASTER: SURVIVORS IN THE STORM-TORN AREA OF SIX SQUARE MILES, INCLUDING ONE OF THE FINEST RESIDENTIAL DISTRICTS



AFTER THE TORNADO IN WHICH MOTOR-CARS WERE BLOWN OVER AND PEDESTRIANS WHIRLED ABOUT LIKE LEAVES IN THE WIND: A TYPICAL SCENE OF WRECKAGE IN ST. LOUIS AVENUE.



AFTER THE TORNADO THAT KILLED NINETY PEOPLE, INJURED 600, AND DAMAGED PROPERTY TO THE EXTENT OF ABOUT £10,000,000: A SCENE OF HAVOC IN ENRIGHT AVENUE, ST. LOUIS.

The terrific tornado that visited the city of St. Louis on September 29 came and went, it is said, in less than five minutes, but in that time caused great loss of life and enormous destruction of property throughout an area of six square miles, including one of the finest residential districts. The business quarters were only partially affected. It was reported on October 1 that more than ninety lives were lost, and 600 people seriously injured, while the homes of 2300 families were demolished. The number of buildings wrecked was put at 5500 and the total damage at about £10,000,000. A vivid description by a "Times" corre-

spondent says: "A ninety-miles-an-hour wind and torrential rain fell upon the boulevards near Forest Park shortly after 1 p.m. Eye-witnesses said that there had been ominous rumblings for an hour previously, but when a black, funnel-shaped cloud appeared over the Park they had no time to seek shelter before debris of roofs and walls was flying all about them in the suddenly darkened streets, and trees and telephone poles were crashing. The wind lifted tram-cars, sent motor-cars at haphazard around corners or into shop windows, stripped roofs and fronts off whole blocks of buildings, and tossed pedestrians about like leaves."

AT HOME AND ABROAD: CIVIC AND ECCLESIASTICAL OCCASIONS.



THE LORD MAYOR OF LONDON AMONG THE RUINS OF OSTIA, THE ANCIENT PORT OF ROME: SIR ROWLAND BLADES (SECOND FROM LEFT) AND HIS PARTY INTERESTED IN ITALIAN ARCHÆOLOGICAL DISCOVERIES.



THE LORD MAYOR OF LONDON RENDERS HOMAGE AT THE TOMB OF ITALY'S UNKNOWN WARRIOR IN ROME: SIR ROWLAND BLADES (SEVENTH FROM RIGHT) IN A GROUP ASCENDING THE STEPS OF THE MONUMENT.



NOTTINGHAM'S HISTORIC GOOSE FAIR UNDER NOTICE TO QUIT: THE ANCIENT FESTIVAL IN THE MARKET PLACE, NOW TO BE ALTERED TO SUIT THE DIGNITY OF THE NEW CITY HALL (SEEN UNDER CONSTRUCTION IN BACKGROUND).



THE MAYOR OF NOTTINGHAM OPENING THE GOOSE FAIR IN THE MARKET PLACE FOR ALMOST THE LAST TIME: AN INCIDENT OF LOCAL "POLITICS" AROUSING KEEN CONTROVERSY IN THE TOWN.



THE OPENING OF THE SIXTY-SECOND ANNUAL CHURCH CONGRESS, IN THE SAME CITY AS THE GAINSBOROUGH BICENTENARY EXHIBITION: THE CONGRESS AT IPSWICH, WITH THE BISHOP OF ST. EDMUNDSBURY AND IPSWICH (DR. W. G. WHITTINGHAM), DELIVERING HIS PRESIDENTIAL ADDRESS.

The Lord Mayor of London, Sir Rowland Blades, with the Lady Mayoress and their two daughters, left Rome on October 6, on the conclusion of their memorable tour in Italy. "Our visit to the Eternal City," said the Lord Mayor, "will be for all of us an ineffaceable memory. The kindness of our courteous host, Prince Potenziani, Governor of Rome, exceeded all we could have imagined. Our audiences of the King and Queen of Italy, and of the Holy Father, and our welcome by Mussolini, the world-famous Premier, were honours which deeply touched us."—Strong opposition has arisen in Nottingham to the City Council's scheme for laying-out the great Market Place as an ornamental square, in keeping

with the dignity of the new City Hall, which is to cost nearly £500,000, and of building a new covered market elsewhere, at a cost of about £48,000. This decision involves the removal of stalls from the Market Square, and of the historic Goose Fair, which dates back for more than seven centuries. The Fair is to be held as usual next year, but after October 1928 a new site must be found for it, which may lead to its extinction.—On October 4 the sixty-second annual Church Congress was opened at Ipswich, under the presidency of Bishop Whittingham. It is at Ipswich also that the Gainsborough Bicentenary Exhibition is being held, as described and illustrated elsewhere in this number.

"The Stealthy Beasts of Prey Arise."

"WITH A CAMERA IN TIGER-LAND." By F. W. CHAMPION, M.A., F.Z.S.*

HUNTING with a reflex camera by day and with flashlight and camera by night, Mr. F. W. Champion, of the Imperial Forest Service of India, traversed much of the sub-montane jungle of the United Provinces and "bagged" bloodlessly many a fine trophy. The love of wild nature was born in him, and it was but destiny that he should seize the opportunities offered by the "Land of Regrets": "For when the dusk is falling fast, Still, as through the ages past, The stealthy beasts of prey arise, And prowl around with hungry eyes." As a youngster of twelve he was fascinated and inspired by the remarkable animal photography of Schillings and of the Keartons; and he is a pupil become master.

A fond relative urged that his book should be called "From Tit-mouse to Tiger," on the analogy of "From Sepoy to Subadar"—for tits were his first unconscious sitters—and he acknowledges: "Certainly, it took a full twenty years to arrive at the tiger from the tit-mouse, even though it took the old-time subadar still longer to reach his rank from his starting point as a sepoy." The title would have been apt enough: "With a Camera in Tiger-Land" is by no means confined to *Felis tigris*.

For the purposes of this notice, however, let us deal chiefly with the tiger, the king of the "studio." Mr. Champion sought constantly to get him, his wife, and his family within range of his lens; and it is not easy to find the quarry in good photographic position and sufficiently well lit. Describing tactics, he writes: "The most obvious method of all is to locate a tiger in a definite piece of jungle and then to drive him out by means of elephants, or a line of men, flanked by 'stops,' past a fixed point at which the photographer is located. This is the ordinary method of shooting tigers in India, but it has little to recommend it to the animal photographer. Firstly, under such circumstances, the tiger is fleeing for his life from his dread enemies, so that any photographs one might produce as a result of such a feat would not represent a tiger under natural conditions, where he is the pursuer and not the pursued. . . . In Nepal, tigers are sometimes shot by ringing with elephants, and, given a sufficient number of elephants, it would be perfectly possible to ring them in an open country suitable for photography. Indeed, daylight photographs of tigers have actually been produced in this way in Nepal, but, as the tiger might just as well be inside the bars of a cage as inside an almost impenetrable wall of elephants, such photographs make no appeal to me.

"Beating having been ruled out, the next most obvious method of photographing tigers is to obtain a kill and then to sit quietly in a machan in the hope that the tiger will arrive in bright daylight and thus enable an exposure to be made. . . . A third method is to move quietly about the jungle, on a tame elephant, in the morning and evening in the hope of a chance meeting with a tiger. This is called 'ghumming' in India and is of value. . . . I have not obtained any of my tiger pictures in this way, although it has proved exceedingly successful with some other animals. . . . There is a much better method of photographing tigers . . . to obtain a tiger-kill in country suitable for photography and then to attempt to stalk the tiger, on a tame elephant, when he is resting in the heat of the day. This method requires an intimate knowledge of the country and drinking places."

So much for daylight photography. Mr. Champion prefers to work after dark. "Pictures of tigers by daylight," he points out, "are not truly representative of such nocturnal beasts, who are half-asleep most of the day as they rest from the efforts of their previous night's activity. Truly to represent a tiger as the dread terror of the jungle-night it is obviously necessary to photograph him at that time, and the only way to do this is to take up flashlight photography." That he is wise is demonstrated by his results, many of which appear in his book, and a number of which have been published in *The Illustrated London News* (Oct. 3, 1925; July 24, 1926; Sept. 24, 1927).

But flashlight photography is not simple, especially when "automatic." Mr. Champion conquered its difficulties by persistence, with anticipation's artful aid—and with the assistance of the apparatus shown on this page, a device which not only fires the powder electrically, but ensures the release of the shutter at the moment at which the intensity of the light is at its maximum, thereby permitting

the use of such extremely short exposures as 1/200th of a second." More: the flashlight can be fired either by the photographer or by the subject! In the former case the operator waits for his sitter to visit a kill and "fires" at the appropriate moment; in the other the feline visitor sets off the shutter-release by coming into contact with a trip-wire cunningly placed.

That sounds comparatively "fool-proof." It is not. The hunter cannot sit still for hours on end and movement may frighten the oncoming prey; "secondly, on a dark night, one can see nothing whatever and has to guess by sound whether the tiger is in a good pose or not—or

never returned to their kills again. I have since found that many of these failures were due to the fact that the tiger had seen what I was doing. . . . Having reached the kill without scaring the tiger, and having made absolutely certain that he is not watching nearby, the camera should be carefully focussed, the flash-lamps erected, the shutter adjusted and tested, and finally a trip-wire arranged so that the tiger will push or pull it unknowingly when approaching or eating his kill. The choice of site and adjustment of this trip-wire are by far the most important points in automatic flashlight work. . . . Almost every kill needs to be treated in a different way: sometimes it

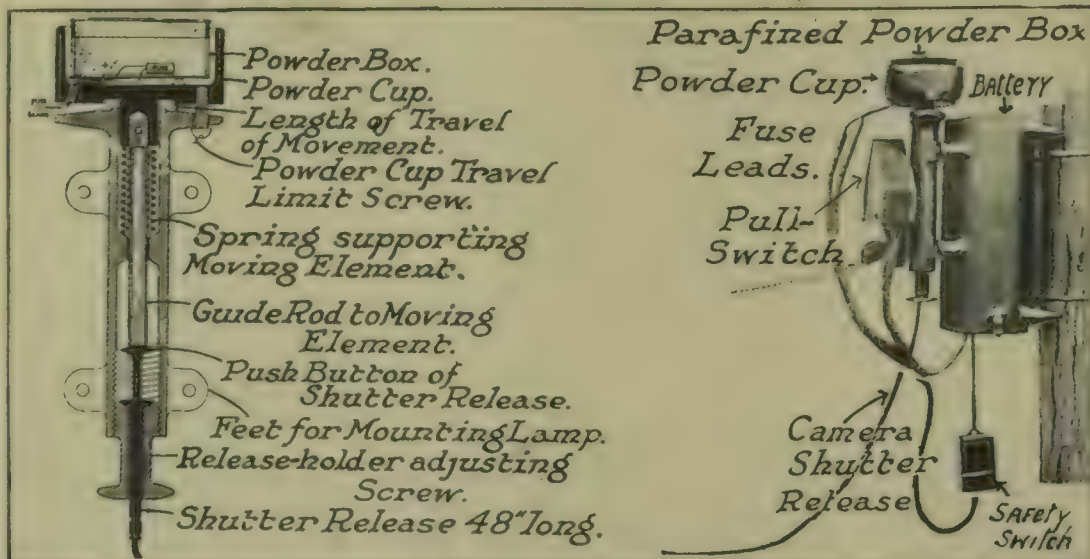
may be completely surrounded by the trip-wire, sometimes one can be fairly certain of the tiger's probable line of approach, and sometimes the risk from birds, jackals and other creatures is so great that it is better to erect the apparatus in some other place, where the tiger is likely to pass during the hours he spends near his kill."

And there is the fixing of the apparatus in relation to the position of the kill or the line of advance. An instance: "We decide that the tiger, having been disturbed, will probably come and drag the kill away by the neck to some safer place; so we turn the kill round, with the hindquarters pushed into the base of a clump of bamboos, and leave the neck lying invitingly in front for the tiger to seize when he passes through an artistic arch of bamboos, on to which we focus the camera. Near the ground and across the mouth of this arch we stretch a piece of dark-coloured wire, which is to complete the electric circuit when the tiger unknowingly pushes it with his foot on his approach. While we are in the midst of these preparations, the chital once more fill the jungle with their alarm cries, which, drawing nearer and nearer, proclaim the return of the tiger, who has apparently merely gone off for a drink,

and has not been disturbed by us, as we have been thinking. Hurriedly, we camouflage the camera with leaves and then, just as we are preparing to depart, we notice that the buffalo's hindquarters are exposed from the further side of the bamboo clump. This is clearly a mistake, since the tiger, not having been rendered suspicious after all, will almost certainly return to feed from the hind-quarters and thus ruin our picture. But it is too late to change the arrangement now, as the tiger will see us standing over his kill, and all will be spoilt; so, quickly placing a few bamboos over the exposed quarters, we depart, hoping for the best, but with an ever-increasing doubt in our minds." The doubts were justified. The tiger fired the flash-lamps and moved the kill—but by the hind-quarters; result, "a beautiful negative of bamboos arching over where the tiger should be, but, alas! no tiger. . . . But wait a moment. Surely that is the tiger's face on the very edge of the negative? Yes; it is! . . . There is his great face, partly out of focus, and just on the edge of the picture. So, after all, we do obtain some record—poor though it be."

That was one hazard; there were scores of others, parallels and kindred; and in these figured that common animal the magnificent sambar stag—"five years continuous effort has still failed to produce a satisfactory photograph"; elephants, normal and in the periodical danger-stage of *mush*; chital and langours in collaboration, the monkeys scattering buds and fruits from the trees and so providing the deer with succulent food otherwise beyond their reach; vultures, denoting death; "vermin" leopards, "generally admitted by sportsmen in India to be more dangerous than tigers"; wild-cat; scavenging hyenas; jackals, which are made to masquerade as Reynard in Peshawar, Ootacamund and other places where "fox"-hunting is possible; the "grave-digger" ratel; bears, "the most dangerous animals in the jungle to an unarmed man"; squirrels whose stripes were made by Krishna's stroking fingers; the porcupine charging backwards; that "subaltern's joy" the nilgai, a mark few can miss: the shy, solitary gaur; the weird serow, "somewhat suggestive of a long-haired donkey with horns"; and, of course, the wild pig: "apart from his magnificent courage, a large boar is also a fine-looking animal, so surely we misuse the word 'pig' when we apply it as a term of contempt."

What better quarry for the man behind the lens? What better problems for those who love to wonder, as Lockwood Kipling had it? "With a Camera in Tiger-Land" cannot fail to entrance. Its pictures are excellent in every particular; its letterpress is admirably suitable, and gains additional value on occasion in that the views it expresses are unorthodox enough to call for a reply. E. H. G.



THE AUTOMATIC FLASH-LAMP USED IN THE TAKING OF MANY OF MR. CHAMPION'S REMARKABLE PICTURES OF WILD ANIMALS: A DEVICE FIRED ELECTRICALLY EITHER BY THE "SITTER" OR THE PHOTOGRAPHER.

By an ingenious arrangement, the "Nesbit" lamp causes the camera-shutter to open simultaneously with the flash of the powder—and when the intensity of the light is at its maximum. The apparatus is clamped to a tree, or to some other support, and comprises a dry battery connected to a fuse which ignites the flash-powder; a safety switch; the release-switch; and a cable which runs to the camera-shutter. The expansion caused by the explosion of the powder forces down a plunger, which depresses the antinous release-cable and thus opens the camera-shutter, exposing the plate at the moment of the flash. The release-switch can be operated by the photographer hidden up a tree or by means of a trip-wire placed in the path of the beast in the hope that it will come into contact with it and so snapshot itself.

Reproductions from "With a Camera in Tiger-Land," by Courtesy of the Author, Mr. F. W. Champion, and of the Publishers, Messrs. Chatto and Windus.

even if it is the tiger at all—in order to decide upon the moment to fire the flashlight"; thirdly and fourthly, fever may follow exposure and there are the day's duties to be considered. As to the hunted: it may cause endless bother. Let quotation suggest. "The usual procedure



THE JUNGLE-CAT (*FELIS CHAUS*): A CREATURE COMMONER THAN THE LEOPARD-CAT BUT DIFFICULT TO PHOTOGRAPH.

is to obtain a tiger-kill and then to approach very quietly and carefully in the middle of the day, thus making certain that the tiger does not watch the whole proceeding. When I first started this form of photography I used to erect my flashlight apparatus late in the afternoon, in order to minimise the danger of its being fired off by birds and jackals, and I was astonished at the number of times the tigers

* "With a Camera in Tiger-Land." By F. W. Champion, M.A. (Oxon.), F.Z.S., Imperial Forest Service of India. With Eighty-Three Pictures. (Chatto and Windus; 30s. net.)

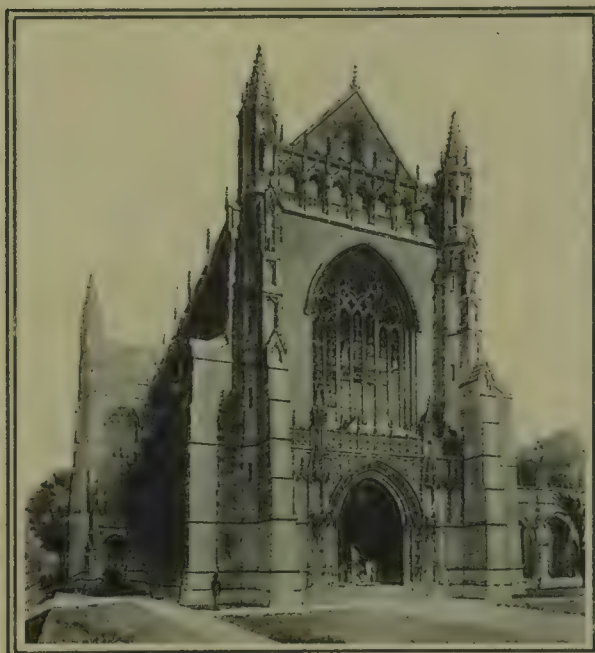
FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



THE HOMAGE OF MOORISH CHIEFS TO THE KING OF SPAIN DURING HIS RECENT VISIT TO MOROCCO: A DEEP OBEISANCE AS MADE BY THE LEADERS OF DELEGATIONS FROM VARIOUS TRIBES AS THEY PRESENTED THEMSELVES BEFORE THE KING AND QUEEN AT DAR RIFIEN.



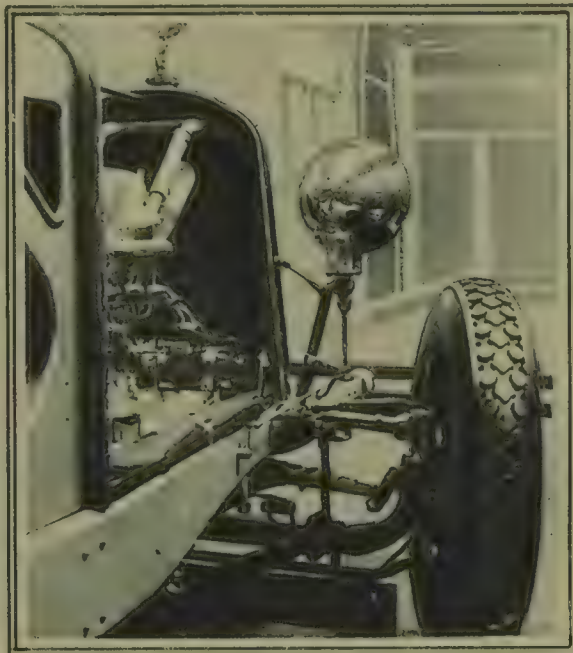
THE KING OF SPAIN (LEFT) AND THE YOUNG KHALIFA (IN WHITE ROBE) OF THE SPANISH ZONE: AN INCIDENT OF THE SPANISH ROYAL VISIT TO MOROCCO.



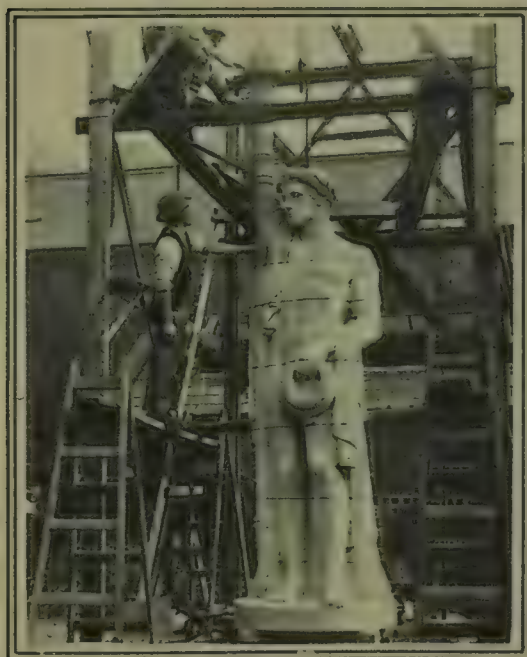
THE NEW CHAPEL OF PRINCETON UNIVERSITY WITH A REPLICA OF THE UNIQUE EXTERIOR PULPIT AT MAGDALEN, OXFORD: A DRAWING SHOWING A PREACHER ON THE BALCONY.



THE NEW CHAPEL AT PRINCETON, TO WHICH THE EXTERIOR PULPIT HAS BEEN PRESENTED IN HONOUR OF JOHN BRIGHT: THE INTERIOR.



A MUCH-DISCussed NOVELTY AT THE PARIS MOTOR SHOW: THE NEW SYSTEM OF INDEPENDENTLY SPRUNG WHEELS ACTING AS SHOCK-ABSORBERS.



A COLOSSAL STATUE FOR THE FLEETWOOD WAR MEMORIAL: A 16-FT. FIGURE BEING PREPARED FOR REMOVAL TO FLEETWOOD FROM LIVERPOOL.

The King and Queen of Spain landed at Ceuta on October 5, and motored to Dar Rifién, where a great reception and military review took place. The Moorish chiefs were led by the young Khalifa of the Spanish Zone, a cousin of the Sultan.—The fine new Chapel erected at Princeton University, in New Jersey, U.S.A., has a feature of remarkable interest in the shape of an exterior pulpit patterned in every detail after the one built at Magdalen College, Oxford, in 1480. The Princeton exterior pulpit is the gift of Florence Brooks-Aten, of New York, founder of the Brooks-Bright Foundation for the promotion of Anglo-American Amity, and is a memorial to John Bright.—At the French Motor Show in Paris the new system of independent springs for each wheel caused great interest.—



FLOOD SCENES IN NAGASAKI AFTER THE RECENT TYPHOON AND SEISMIC WAVE THAT DESTROYED SEVERAL NEIGHBOURING TOWNS AND KILLED 560 PEOPLE: RESCUE WORK IN BOATS.

The figure for the Fleetwood War Memorial is by Mr. H. Tyson Smith, a well-known sculptor of Liverpool.—A typhoon, accompanied by a seismic wave, wrecked three Japanese towns near Nagasaki on September 13, and destroyed thousands of houses. The casualties were given later as 562 killed and missing, while 14,000 people received relief.—Mr. and Mrs. S. P. Guiles, of Minneapolis, recently had a wonderful escape when their car collided with a lorry while crossing a high bridge in Illinois, and both vehicles skidded to the edge. The car hung down over a deep ravine, held by the back wheels caught on the bridge rail, while the front wheel was supported by masonry below. It was more than an hour before a door could be opened and the occupants released.



A CAR THAT HUNG BY ITS BACK WHEELS FROM A BRIDGE, WITH OCCUPANTS IMPRISONED FOR OVER AN HOUR, AFTER A COLLISION IN AMERICA.

A COMMISSIONER MURDERED: SOLOMON ISLANDS NATIVES; AND MR. BELL.



PHOTOGRAPHED ON NARAVO, ONE OF THE BRITISH SOLOMON ISLANDS: NATIVE GIRLS.



WITH THE INSIGNIA OF A CHIEF UPON HIS CHEST: A SOLOMON ISLANDS NATIVE.



THE MURDERED DISTRICT-COMMISSIONER: MR. BELL PHOTOGRAPHED WHEN QUESTIONING A MAN ACCUSED OF MURDER, WHO IS SEEN HANDCUFFED BETWEEN POLICEMEN.



IN THE VICINITY OF THE SCENE OF THE MURDERS OF DISTRICT-COMMISSIONER BELL, CADET LILLIE, AND OTHERS: FOATE, A BUSH VILLAGE.



NATIVES WHO ARE DWELLERS IN THE NEIGHBOURHOOD OF THE OUTRAGE: TYPICAL MEN OF URU, MALAITA ISLAND.

The illustrations on this page and that on the opposite page are of special interest at the moment in view of a telegram of October 7, which said: "A massacre of white men and native police in the Solomon Islands is reported in a wireless message received by the High Commissioner of the Western Pacific. A trader who has arrived in Tulagi (Solomon Islands) in the Government steamer 'Auks' states that District-Commissioner Bell, Cadet Lillie, fifteen native police, and the crew of the vessel were murdered by bush natives at Sinarago, on the north-



POSSIBLY AKIN TO THOSE USED IN THE SECOND REPORTED OUTRAGE: A THIRTY-MAN 'WAR-CANOE; WITH THE GOD OF FINE WEATHER AS A FIGURE-HEAD.

east coast of Malaita Island. . . . The boatswain of the 'Auks' and four wounded police were the sole survivors." To this should be added a cable of October 10 which reported that the cruiser "Adelaide" would leave Sydney at 6 p.m. on that date that she might proceed at full speed to the Solomon Islands in order to protect British nationals. She was expected to arrive at her destination in three days, and it was understood that she carried machine-guns and a supply of antidotes against poisoned spears and arrows. The murders in

(Continued opposite.

THE RESTLESS SOLOMON ISLANDS : A MUCH-DECORATED HEAD-HUNTER.



SAID TO HAVE PRACTISED CANNIBALISM : A NATIVE OF THE SOLOMON ISLANDS WHO FELT THE ARTIST'S ARM
IN A FRIENDLY WAY AND SAID : "YOU BELONG NO GOOD FELLOW KAIKAI" ("YOU ARE NO GOOD FOR FOOD")!

Continued.
question followed a series of outrages on Europeans, and the message just quoted states that the lonely outposts are now armed with rifles. Later came the news that the Commonwealth Government had received further S.O.S. messages from the Solomons, announcing more outrages and requesting immediate help. It was then reported that two white missionaries and the native crew of a missionary ship had been massacred by natives in full war-paint who attacked in war-canoes.

With particular reference to our picture of a war-canoe, we may give the following note: The war-canoe sports the God of Fine Weather as a figure-head. This can be seen at the lower end of the stem, under the line of white cowrie shells. Note should be taken also of the plume of white cockatoo feathers at the top of the stem and of the elaborate inlay work of filigree pearl-shell on the hull and prow.—[PHOTOGRAPHS NOS. 3, 4, AND 5 COURTEOUSLY LENT BY THE MELANESIAN MISSION.]

LIKE MAIN ARTERIES AND VEINS: AN UNKNOWN RIVER IN

REPRODUCED BY COURTESY OF THE RAJAH O



SECRETS OF THE TROPICAL JUNGLE REVEALED BY AERIAL PHOTOGRAPHY: A "MOSAIC" MAP OF THE ZAMBESI RIVER AND ITS TRIBUTARIES, SHOWING SETTLERS' CLEARINGS (SOME HIDDEN FROM THE TAX COLLECTOR), AND (IN TOP

Aerial photography is playing an increasingly important part in the development of outlying portions of the Empire, by the survey of unmapped areas difficult of access on the ground. We have at various times illustrated examples of such work, as in Egypt, the Near East, Canada, and British Guiana. Only the other day, again, it was announced that the Government of Northern Rhodesia had arranged to survey by air the upper waters of the Zambesi and its tributaries. Air surveyors take a series of overlapping vertical photographs, which are afterwards pieced together into a mosaic map of indisputable accuracy. The methods used were illustrated in our issue of December 18 last. One of the most interesting enterprises in air survey was lately completed in Sarawak, British North Borneo, as described in an article on page 644 in this number, and illustrated above and on the page facing the article. "Situated right on the

PORTRAITS IN WATTS'S "LAW GIVERS": A GREAT FRESCO RESTORED.



A PORTRAIT OF VAL PRINSEP, R.A., AS THE FIGURE OF SERVIUS TULLIUS (LEFT), IN WATTS'S FRESCO AT LINCOLN'S INN: (ON RIGHT) NUMA POMPILIUS.



EDWARD ARMITAGE, R.A. AS THE EARL OF PEMBROKE (LEFT, HOLDING MAGNA CARTA), AND THE FIRST LORD LAWRENCE AS EARL OF SALISBURY IN THE FRESCO.



PORTRAITS OF THE LATE SIR WILLIAM VERNON HARCOURT (AS JUSTINIAN) AND LADY DALRYMPLE (AS THEODORA): FIGURES IN THE FRESCO.



PAINTED BETWEEN 1852 AND 1859 AND CONTAINING MANY CONTEMPORARY PORTRAITS: THE FRESCO BY G. F. WATTS IN THE HALL OF LINCOLN'S INN, "JUSTICE—A HEMICYCLE OF LAW-GIVERS."



HOLMAN HUNT, R.A. (LEFT) AS INA, KING OF WESSEX, AND LADY LILFORD AS ALFRED THE GREAT IN HIS YOUTH: PORTRAITS IN THE LINCOLN'S INN FRESCO.

The great fresco by G. F. Watts in the Hall of Lincoln's Inn, recently restored by Mr. Thomas Wilson, Superintendent of Works to the House of Commons, is of special interest as containing many contemporary portraits. The three top figures are Justice, Mercy, and Religion. In the next row, from left to right, are Servius Tullius (Val Prinsep), Numa Pompilius, Solon, Draco, Minos (Tennyson), Moses (looking upward), Sesostris, Zoroaster, Pythagoras, Confucius, and Manu. Below, in the middle, stands Justinian (Sir William Vernon Harcourt), with Theodora (Lady Dalrymple), and at his feet two scribes are writing the Codes



TENNYSON, AS HE WAS IN THE "FIFTIES," REPRESENTED AS MINOS, KING OF CRETE (LEFT) IN G. F. WATTS'S FRESCO: (ON THE RIGHT) LYCURGUS.

and Pandects. On the left (from right to left) are Charlemagne, Attila, Alfred the Great (Lady Lilford), Ina (Holman Hunt), and a Druid, at whose feet reclines Edward I. (Sir Charles T. Newton, of the British Museum). From Justinian two Churchmen are receiving the laws and delivering them to barbarians. Between and slightly above stands Mahomet. In the right foreground (l. to r.) are the Earls of Pembroke (Edward Armitage) and Salisbury (Lord Lawrence), with Stephen Langton, Archbishop of Canterbury. The names in brackets are those of the contemporary celebrities portrayed in the corresponding figures.

Fashions

& Fancies

An Interesting Dress Parade. There is always a delightfully personal atmosphere about a dress parade where the mannequins are short, tall, old, and young. Gorrings', of Buckingham Palace Road, S.W., had studied carefully this important aspect, and the recent dress show displayed pretty, practical fashions for every member of the family. There were even two diminutive boys of five or six, wearing jaunty coats and hats or satin suits with an air that showed they were enjoying themselves as much as the audience. For débütantes there were many pretty dance-frocks in taffeta and tinsel brocade, several surprisingly inexpensive in price. For the day time there were trim, well-cut three-piece outfits in tweed and stockinette, an alliance which is very fashionable. A long coat trimmed with skunk, a short skirt, and a stockinette or plain cloth jumper—these are ideal outfits for town or country. Another smart walking ensemble had a coat of snakeskin-printed velvet trimmed with a long roll-collar of nutria, and a brown facecloth skirt. There were several attractive motoring coats, and one had the top part of leather and the skirt of leopard. Three-piece ensembles for the afternoon were sometimes carried out in satin, broadtail cloth, and velvet. The most striking had a long coat and skirt of velvet, and a jumper of red, gold, and black crêpe-de-Chine.

Panniered Frocks. The high-waisted frocks with uneven hems were very much in evidence in the interesting parade at Gooch's, Brompton Road, S.W. Some even had panniers. One very striking dress of black taffeta had the long side panels wired to show to advantage the effective stencilled and embroidered roses at the border, painted in wonderful colourings. Another distinctive evening dress had the top of black ciré satin and the bouffant skirt of net, very short in front and very long behind, the sole adornment being a huge ciré bow on one hip. With this was worn a shawl of black ring velvet, embroidered with silver. These shawls accompanied many of the frocks, for ordinary evening coats are difficult to wear with the new silhouette. A frock of rose-pink taffeta, for instance, with panels of decorative broderie anglaise, had a shawl of gold and rose lace edged with heavy fringe. Lynx fur made an effective trimming to several afternoon coats in velvet and facecloth; and for motoring one delightful model was of tweed and leather in alternate diamond-shaped insertions.

A Nappa Coat for Motoring. Motoring in an open car needs a coat that is really windproof, or all the enjoyment of the keen air is spoilt. A very practical model which is smart as well as warm is the coat pictured on the right, which comes from Dunhill's, of Conduit Street, W. It is of soft green nappa leather lined with tweed, and costs 18 guineas. It can be made to order in every colouring. There are long leather coats obtainable for 9½ guineas, and short ones in suède for 7½ guineas. A loose-leaf catalogue illustrating the newest models is always available, and will be sent gratis and post free to all readers on request. By the way, smart woollen jumpers in new designs can be secured from 35s.



A silver eagle mascot and two well-fitted bags for motoring from Mappin and Webb's, 158, Oxford St., W.

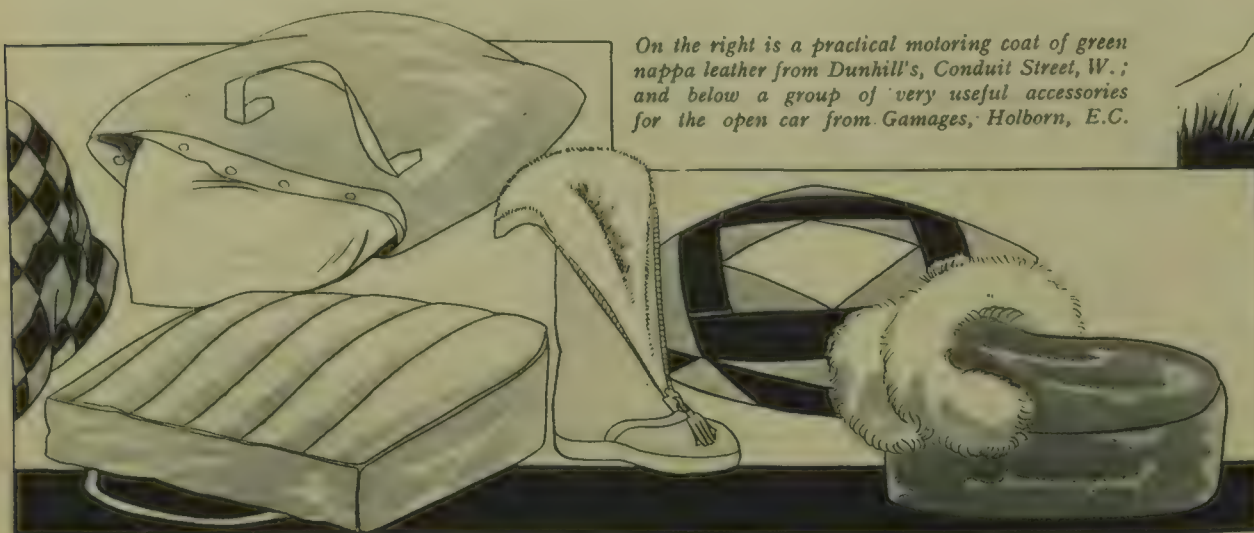
Motoring Bags and Mascots. A magnificent mascot for a swift, powerful car is the silver eagle sketched on this page, whose outstretched wings look as though the bird is swooping to devour the road as it flashes by beneath. It is one of the latest mascots to be found at Mappin and Webb's, 158, Oxford Street, W., where there are birds, beasts, and figures in striking designs. The useful motoring bags also pictured come from this firm. The blue morocco case on the left has silver fittings, and on the right is a roomy handbag in green crocodile costing £9 9s. Then, a compact little vanity-case of fine crushed leather with sterling silver-mounted fittings can be obtained for £4 10s., and a dressing-case complete with silver fittings, and large enough to hold a few clothes, is obtainable for £16 10s. Everyone who is unable to pay a personal visit should apply for an illustrated catalogue.

Cushions and Foot-Muffs. The comfort of an open car depends much on accessories, and, as the Motor Show has proved the amazing interest in small cars, these minor articles of equipment are very important. Gamages, Holborn, E.C., has everything the motorist can possibly require at very moderate prices. A typical group is pictured below. The cushion on the left in a blue leather case costs 14s. 6d., and is so designed that the case alone may be used as a useful shopping bag. The coloured suède cushion can be secured for 10s. 6d., and in front is a wedge-shaped pneumatic cushion available for 45s. The motor boots, with crêpe soles and lined with wool, cost 45s., and foot-muffs lined with fur are only 16s. 6d. A splendid economy device is the new "Parking Lamp Set," consisting of two lamps lit by paraffin, one for the side of the wind-

screen, and the other for fixing over the rear number-plate. These are adjusted in a second, and save the electricity, while they will burn for hours at a negligible cost.

A Parade of Winter Sports Fashions. Winter-sports enthusiasts are already considering the question of kit, and Burberrys in the Haymarket, S.W., are holding a display of their season's new models in ski-ing, skating, and lugeing outfits from 11.30 to 1 p.m., and from 2.30 to 5 p.m., each day next week, until Friday, Oct. 21. The materials are especially woven and proofed to resist penetration by snow, wind, cold, and wet, although they are light, soft, and flexible. There are several new colours, and expert advice is given on all winter-sports problems. Novices who wish to learn the correct kit and method of procedure about a winter-sports holiday will find a visit to these salons an immense help.

Beautiful Furniture. Everyone who appreciates the glories of old-world furniture should pay a visit to W. Jelks and Sons at 263-275, Holloway Road, N., where there is an enormous collection of "Period" furniture. Hepplewhite, Chippendale, Louis XV., and Queen Anne are among the periods represented in the generous display. Extensive alterations recently carried out to their premises have made this furnishing treasure centre more attractive than ever. High grade furniture in surprising variety is arranged at Jelks'. Thousands of characteristic bargains are offered. All home lovers should visit this wonderland of artistic furniture, which they are cordially invited to inspect. A descriptive bargain catalogue will be sent free to all readers of this paper.



On the right is a practical motoring coat of green nappa leather from Dunhill's, Conduit Street, W.; and below a group of very useful accessories for the open car from Gamages, Holborn, E.C.



"De Reszke—of course!"



Wherever the right people meet, there also you
will meet the right cigarette—De Reszke, of course!

DE RESZKE

with the 'Ivory' Tip

De Reszke Virginias 20 for 1/-, "Ivory"-tipped (Green wrapper) or Plain (White wrapper)

If you like Turkish, try the new De Reszke Turks, (20 for 1/-).

THE WORLD OF WOMEN.

Village Handcraft.

The exhibition of work done by members of the Women's Institutes held at the Imperial Institute last week was very interesting, especially the co-operative section. One charming patchwork quilt had been made by no fewer than forty women, though how all their contributions had been pieced together was a mystery. Some of the curtains and coverlets with inset panels embroidered by many different hands were charming, but the great achievement was the bedspread and hangings made by over four hundred members of eighty-one Warwickshire institutes. The linen was worked most delicately in cross-stitch in an Italian design, black on a light ground. The needlewomen had obviously taken great pleasure in their work, and it will be treasured by the fortunate Lady Ilkeston, President of their County Federation, to whom they are presenting it. Numbers of women from far-off villages came to London for the exhibition, and Princess Mary visited it on Friday.

The Lady Lord Mayor.

The really exciting thing about the nomination of Miss Margaret Beaven as next Lord Mayor of a great city like Liverpool is not that such high office should be offered to a woman, though that is very gratifying, but that it should be offered to this particular woman, and that everyone should be so delighted at the recognition of her devoted work.

Liverpool has been nobly served by many distinguished women, but even among them Miss Beaven shines out. The list of institutions and so on that this little lady has been the means



NOMINATED NEXT LORD MAYOR OF LIVERPOOL: MISS MARGARET BEAVEN.

of establishing during the last eighteen years, from children's holiday camps to the Liverpool Babies' Hospital, is astonishing. She has always been able to get committees to help her, and to awaken the sympathy of the public, partly because she has always herself worked so untiringly. Liverpool will take great pride in its Lady Lord Mayor.

Miss Stanley's Engagement.

In pre-war years the Underground Railways displayed a poster entitled, if one remembers correctly, "The Moving Spirit of Underground London," depicting a number of fairy-like creatures flying beneath the earth and directing the ways of the tunnel passengers. Miss Grace Stanley, daughter of Lord Ashfield, the chairman of London's underground railway and omnibus system, who has become engaged to Mr. Edward J. Barford, M.C., may be regarded as a successor to those pictured sprites, and certainly the work she has been doing at the offices in Electric House for the past twelve months must have done more than they did to help the trains along. One of her first duties is said to have been an inspection of the signs in the Tube stations. She would earn the gratitude of many a London business girl if she would take a look at the buses in the rush hours and suggest various pleasant little improvements.

Lord Ashfield is American by birth, and his wife is the daughter of a former general manager of American railways. Miss Ashfield has inherited business ability from both parents, and will naturally take an interest in the work of her future husband, who is a director of an engineering business in Peterborough. When one remembers how many girls, not much older than she is now, went into offices or undertook other arduous work during the war, finding an immense amount of pleasure in their tasks, it is rather strange that so few of her contemporaries and companions have followed her example and taken up a really steady job.

Mrs. Carbery's Flight to Venice.

Pretty Mrs. Carbery was one of the enthusiasts who flew to Venice to see the thrilling race for the Schneider Cup. Her husband went too, but by car, as his greater enthusiasm is for motoring. Mrs. Carbery holds a pilot's certificate, and is perhaps one of the youngest women to qualify. She was only seventeen at the time of her marriage, and is still in her early twenties. She flew in her own machine, her husband's recent gift to her, but thought it better on such a long trip to have a pilot.



AN ENGAGED PAIR: THE HON. GRACE STANLEY, LORD ASHFIELD'S SECOND DAUGHTER, AND MR. E. J. BARFORD.

Mr. Carbery is listed in "Debrett" as the tenth Baron Carbery, and his elder daughter, the child of his first marriage, as the Hon. Fabienne Evans-Freke; but many years ago he left his Irish home for America, and liked the New World so much that he became a naturalised American citizen, and now prefers to be known as Mr. Carbery.

Lord Kinnaid's Daughter.

The Hon. Madeline Kinnaid, who has just become engaged to Mr. Hugh Gough, only son of the Rev. Charles Massey Gough, is the younger daughter of the twelfth

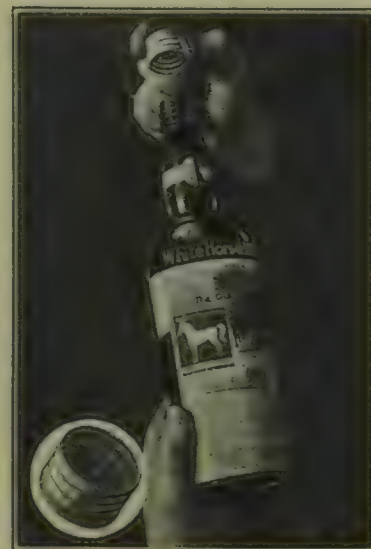
Baron Kinnaid, and grand-daughter of the Lord Kinnaid who was for so many years a firm and generous friend to many philanthropic and religious societies. He had great sympathy with young people, and so has that delightful lady, his sister, Miss Emily Kinnaid, who is a Vice-President of the Young Women's Christian Association and a firm champion of the modern girl. Miss Kinnaid's engagement will be a matter of great interest to all her aunt's protégées, and, if only to gratify them, she must be married in full bridal array and have a train of bridesmaids.

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THE WORLD OF MUSIC.

FORTHCOMING MUSICAL EVENTS.

THE autumn musical season is already upon us, and by the time these lines are in print the first of the B.B.C.'s series of national symphony concerts will have taken place at the Queen's Hall on Oct. 7, when Sir Henry Wood is conducting the performance of Beethoven's Choral Symphony with a chorus from the Royal Academy of Music, where he is a Professor.

The B.B.C.'s programme of national concerts will be directed by Sir Henry Wood, Sir Hamilton Harty, Sir Landon Ronald, Sir Edward Elgar, and Mr. Albert Coates among other native conductors, and there is only one foreign visitor on the list—namely, Arnold Schönberg. This is a great change from last season, when foreign conductors predominated, and it is, no doubt, part of a deliberate nationalist policy. But it is to be hoped that the B.B.C. will not be forced into interpreting the word "national" in too literal and limited a sense. Its "national" concerts were originally so described to distinguish them from merely commercial enterprises, and from this title the public expected to get the best music and the best artists, whether British or foreign. No serious music critic can deny the fact that our conductors are not, on the whole, as good as the best of the German and Italian conductors; but, even if they were, it is necessary to import fresh blood, fresh ideas and methods, if we are to maintain a condition of maximum vitality. The moment the performing of music is given over into the hands of a close corporation there is serious danger of stultification and deadness. Therefore, I hope that the B.B.C. in making the future arrangements for its "national" concerts will take great care to mix the home and the foreign elements in fairly equal proportions. Nobody wishes English musicians to be neglected as they were neglected during the bad Victorian days; but to preserve them from contact with outside influences is to neglect their best interests just as seriously.

The London Symphony Orchestra's announcements show a judicious blend of native and foreign elements. Sir Thomas Beecham—who, at his best, is far the finest of our native conductors—is in charge of two concerts, including the first concert of the season, on Oct. 17, when he is to conduct Dvorak's little-known

fourth symphony. Sir Hugh Allen will conduct one concert, and the others are divided among Dr. Leo Blech (from Berlin), Mr. Albert Coates, Pablo Casals, Hermann Abendroth, and Felix Weingartner. The soloists will include Casals, Levitzki, the American pianist Ernest Schelling, F. Goldenberg, and the violinist, Prihoda. The programmes will be fairly orthodox, and without any startling novelties.

The Philharmonic Choir, which leapt into a blaze of publicity last year through its really magnificent performance under Sir Thomas Beecham of the "Messiah," is going to give several important concerts. It promises a performance under Sir Thomas Beecham on March 22 of Handel's "Solomon." I wish to draw special attention to this concert, for I do not think I shall go far wrong in saying that it will prove to be the most interesting and exciting event of the whole musical season. Another interesting concert promised by the Philharmonic Choir is a performance under Mr. Charles Kennedy Scott of Delius's "Mass of Life," a work which is more often heard abroad than in the composer's native country.

That excellent institution, the Orchestral Concerts for Children, opens its fifth season on Saturday morning, Oct. 15, at eleven o'clock, at the Central Hall, Westminster, when Dr. Malcolm Sargent will conduct a programme of Weber, Handel, Schubert, Mendelssohn, and Brahms, interspersed with explanatory remarks. These concerts afford the most valuable means of giving children a practical musical education as listeners, and will do more to help develop an orchestral sense in a young composer than dozens of text-books.

The Royal Choral Society announces its winter programme of concerts at the Albert Hall, and will begin its season on Saturday, Oct. 22, with a performance of "Elijah," conducted by Mr. H. L. Balfour. The Royal Choral Society sticks very closely to its old-established favourites, and the other works to be performed during the winter include the "Messiah," "Hiawatha," "The Dream of Gerontius," "Carols," and Beethoven's Mass in D. On Nov. 19th Mr. Gustav Holst's "The Hymn of Jesus" will be given, together with Brahms's "Requiem."

Among the most interesting events of the year can be counted the two operatic nights at the Albert Hall on Oct. 11 and 13, about which I hope to write later. This is the first-fruit of Mr. Charles B. Cochran's association with the Royal Albert Hall. With his

customary enterprise, Mr. Cochran has engaged the great Russian bass, Chaliapine, to appear in Rimsky-Korsakoff's opera "Mozart and Salieri," which has never before been performed in this country. A Russian cast and chorus of one thousand have been engaged, and the Inn Scene from Act I. of Mousorgsky's opera "Boris Godounov," with Chaliapine as Varlaam, will also be given. The large chorus is required, because Mozart's "Requiem" is performed in the course of the opera "Mozart and Salieri." In addition to these operatic works there will be the first performance in London of Prokofiev's "Love of the Three Oranges," as well as orchestral works of Borodin and Rimsky-Korsakoff.

This ought to prove a great musical attraction, and will, in any case, be a very interesting experiment. The technical problem of producing opera in the Albert Hall offers all sorts of interesting difficulties, and I understand that Chaliapine is himself greatly interested in this part of the production. It may be wondered how it is possible to pay for the organisation involved by a two days' performance; it must be remembered that the Albert Hall holds about three times as many people as Covent Garden Opera House, so that two nights at the Albert Hall are equivalent to a week's performance at Covent Garden. If Mr. Cochran can succeed in performing opera successfully at the Albert Hall he will have found a new and valuable use for that white elephant.

It is an undoubted fact that the Albert Hall is not popular as an evening place of entertainment. The reason is partly because of its inaccessibility. There is no Tube or Underground station near, and the omnibus service along Knightsbridge and Kensington Road is always hopelessly inadequate. It is only for Sunday afternoon concerts that the Albert Hall has so far proved to be suitable. People do not mind having to walk on Sunday afternoon; also they have more time at their disposal for the catching of trains.

The Sunday afternoon concerts under the management of Messrs. Lionel Powell and Holt have proved very successful there. The first concert of the season, on Oct. 2, when Sir Thomas Beecham conducted an operatic programme, attracted an immense audience, and nearly all the best parts of the hall were sold out. These concerts are always well managed, and Messrs. Powell and Holt have shown good judgment

[Continued overleaf.]

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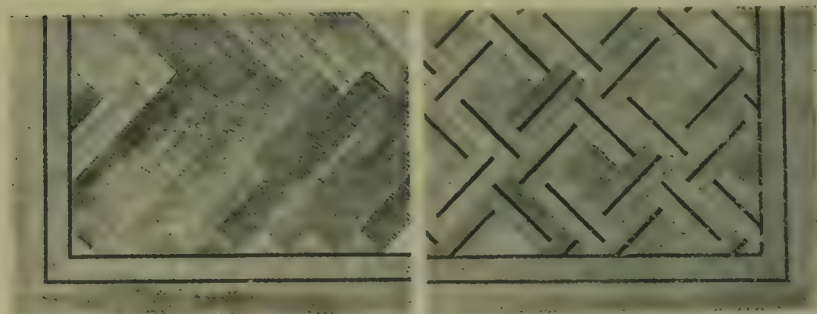
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(Continued.)

in the selection of artists and in the choice of programmes. During the forthcoming season the Lener Quartet and other famous names will appear in the bills, and I hope that the management will persist in their policy of giving numerous orchestral concerts. I think that Sir Thomas Beecham is already well on the way to becoming a great public "draw," and we need no longer fear that we shall lose him to America.

I have received a letter from a correspondent in St. Louis, U.S.A., who comments on my remarks upon American orchestras in an article written in these pages some time ago. He says: "I am taking the liberty of informing you that your data of the number of symphony orchestras in America need a little revision. There are at least twenty orchestras of the first rank—that is, orchestras which have a permanent resident personnel and which give regular concerts of standard symphonic works."

This may well give us pause to think, since the population of America is only about two-and-a-half times our own, and I doubt if in the whole of Great Britain and Ireland there are more than four or five symphony orchestras of permanent standing. America obviously has outstripped us, and so we must take good care to keep what we have got. W. J. TURNER.

THE WORLD OF THE KINEMA.

(Continued from Page 646.)

a ribbon—the smallest detail. Otherwise errors might easily arise and a character might begin an interview, let us say, in one dress, and end it in another. I myself have seen this mistake perpetrated in a French film in which the heroine who

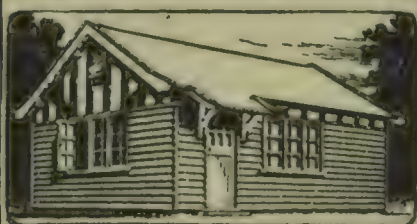
had flouted her parents, within doors, clad in a dark dress, ran straight out into the garden and into her lover's arms—in white muslin.

Apart from the engrossing interest of work "on the floor" (the equivalent of "on the stage" in theatreland), a visit to such an enterprise as the Stoll Studio at Cricklewood is a revelation of industry and ceaseless activity. Some of the great "floors" bears witness to a film just finished, or a setting to be used again. Here a great oak, deceptively real until you see its hollow back, spreads sheltering branches over a spread of turf; there a section of a big baronial hall with its oak staircase gallery, its high walls panelled in carved oak, conjures up visions of ruffles and brocade. It was used, you are told, for "The King's High Road," Matheson Lang's latest vehicle; and, as you run your fingers over the delicate tracery of the panelling, you are promised a visit to the plasterer's workshop to see how it is done. There you discover a granite lion destined to crown some mighty pedestal growing beneath the artist's fingers. Marble pillars rise at the word of command, whilst, on the model-table, whole villages and battle-fields, absolutely correct as to plan but Lilliputian as to size, are being created for some future stupendously realistic war scene.

I was interested to learn that Mr. Sinclair Hill had chosen for the cast of "Guns of Loos" three young artists who are entirely new to film-work—Miss Carroll, Mr. Bobby Howes, and Miss Hermione Baddeley. We hear a good deal about the difficulties of finding good screen-actors and actresses in this country, and have even seen one or two leading parts placed in the hands of foreign artists whose choice was scarcely justified by results. The time has

certainly come for more enterprise on the part of producers and greater confidence in untried material. Miscasting is neither fair to the artist nor to the picture. With so many aspirants knocking at the door, it should not be difficult to extend the meagre ranks of our screen-artists, nor to cast each picture as successfully as is done, let us admit it, in Hollywood. We have any number of young actors and actresses who would turn their attention to the screen were they given the chance.

In the Motor Show at Olympia all grades of Mobiloil and Gargoyles greases are shown on the stand of the Vacuum Oil Company, Ltd., in the gallery, as well as a range of Mobiloil selling equipment, such as oil cabinets, barrel covers, drum cabinet, gear oil buckets, and quart-can racks. An entirely new type of drum-tap is shown, the chief feature of which is the quick thread action of the plug. This is so designed that, whilst the pitch of the thread for the last half-turn is such as to provide increased leverage and a locking action, a full bore flow can be obtained by a further three-quarters of a turn. Motorists who purchase their oil in barrels, the most economical method, will certainly take interest in this new tap. At this stand, also, the attendants are making a free distribution of the Mobiloil oiling charts, which now cover all the most popular makes of cars, informing them what grade of the Vacuum Oil Company's products is most suitable for the engine and other lubrication points of the chassis. Also, the engineers of this firm, who spend their lives solving lubrication troubles for the motorist, are in attendance to assist those who may require their help.



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THE 21st INTERNATIONAL MOTOR EXHIBITION OLYMPIA OCT. 13-22.

NO Motor Show so far, I should think, has offered so many attractions to so many different kinds of people as the one which opened on Thursday at Olympia. Cars are really so much more practical and comfortable and reliable, whether they cost £130 or £3000, that all sorts of people take an interest in them now who a short time ago merely regarded them as the average person regards a taxi—useful, but uninteresting.

There are cars at Olympia, in the classic phrase, for every purse, and, what is more, they are going to be very much easier to buy than they were. The gradual-payment system, which has been successfully tried during the past few years, has increased sales of cars, and, in so doing, has interested all kinds of new people. Now that many firms and dealers are not only willing but anxious to sell cars of any price on the deferred-payment system, without a large deposit in the first instance, business is bound to improve every month. That is why the wonderful array of 1928 cars at the Show is attracting more people than ever who are really considering buying a car, instead of the mere visitor, who looks upon Olympia as a show pure and simple, and not as a huge shop, as it should be.

To my mind, the most interesting feature of 1928 development is the increase in the numbers of really small six-cylinder cars which sell at a moderate price. As we all know, a six-cylinder engine is exceedingly difficult to make well, and a bad one is infinitely worse than a bad four-cylinder in various ways. The various processes of its building are, or have been, very expensive, and, although there were several brave pioneers a year or two ago, not many people, I think, who had studied the question closely, believed that the hour of the successful light six-cylinder car was so near.

car to have and, being more experienced than you, must be right." Of course, that attitude is a sheer fallacy, as the car-buying public has, as often as not, more experience, or at any rate more opportunities of getting more, than the average maker, who seldom has anything to do with any cars but his own.

Gear-boxes incorporating some sort of free-wheel device are another interesting novelty which should not be missed. Exactly to what extent this is likely to improve the general standard of gear-changing

naturally, but a small experience of the new springs, as only a very few of the new cars have been available for me to try, but a careful study of the different chassis seems to show me that our springs are really going to be a little bit better. In some cases, of course, where systems have been entirely redesigned, the expected improvement may be regarded as a certainty.

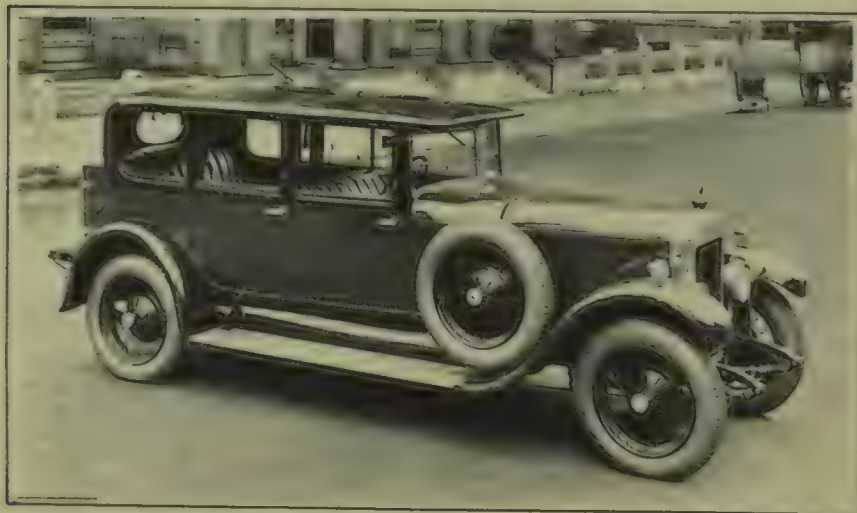
Then, again, brakes, taking them all round, are likely to be better. Drums are generally larger; there is better leverage, or should be by the look of things; and the systems in general are more carefully designed and more solidly built. This is, of course, the most important improvement of all, as when you think of the numbers of new cars that will pour out on to the roads in a month or two from now, each with its inexperienced driver, the necessity for cars which, so to speak, any fool can stop when he or she wants to, becomes obvious. Driving for everybody, from veteran to novice, is becoming daily more difficult, and presumably will continue in the same course.

A good deal of the coachwork, both of the standard kind sold with the chassis, and in the special coachwork department, marks a really big improvement over anything we have had before. Not only are cars smarter in appearance, but they are, as a rule, lighter, and in nearly every case considerably more comfortable and commodious. The fabric saloon, flexible or otherwise, is of course, as we expected, the main thing of interest in bodies, and it deserves to be. I have long maintained that motor bodies built more or less like horse-drawn carriages are an anachronism, and that something entirely different has always been wanted. I daresay that the fabric carriage will in time be improved out of existence, or its place taken by something different and better, but in the meantime there can be no two ways about it—it is



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This drawing appeared in our issue of November 17, 1906, *à propos* the Motor Show at Olympia in that year, with the following note: "The first car in England was a Benz. It belonged to Mr. Harry Hewetson, who purchased it at Mannheim in 1894. It was a two-seated 3-h.p. car which cost £80. Mr. Hewetson was warned that he could not use it in England on account of the law which required that all mechanically propelled vehicles should be preceded by a man with a red flag. . . . When he first went out at Catford the local police were friendly, but at last they had orders from Scotland Yard to stop the car. Accordingly the owner sent a bicycle scout ahead, and had with him in the car a little boy, who, when the scout reported a policeman, got down and carried a flag. The flag was only a tiny scrap of red ribbon on a lead pencil, but it fulfilled the law."—[Drawn by A. Forestier.]



A NEW STRATTON-INSTONE SPECIAL DAIMLER SALOON WITH PARTITION: AN IDEAL MODEL FOR THE OWNER-DRIVER.

It would be absurd to say that all the light six-cylinder cars at Olympia are going to prove unequalled successes on the road. A number of them are still in their novitiate, and I daresay will disappoint their admirers at first. Yet the very number of them is, to my mind, a most encouraging sign, a rich promise of good things to come in a year or two. It shows that makers are really at last grasping the essential importance of giving the public the greatest possible value for money, and are forgetting the old bad attitude of "we consider this to be the only sort of

amongst the less experienced, we shall know later on in the year, and we shall then also have an idea as to whether the device is worth its cost. Those are practical considerations, and cannot really be discussed in a review of a Show where everything is in a state of beautiful inactivity.

Apart from the new departures, what I like best about this Show is the evidence of the much-needed care expended on detail. It seems to me, for example, that the very long-delayed and very long-prayed-for improvement in suspension has begun. Again, I have,



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Lastly, the Show is interesting because the average man's motor-car is getting to be a more reasonable size. There are still a few examples of the little feather-weight cars which used to be known in the old days as nut-shells, but on the whole the family man, for the same money as he paid last year, has got a bigger, more comfortable, and better car. That, I think, is the keynote of the whole Exhibition.

JOHN PRIOLEAU.

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SOME HEADS OF THE BRITISH MOTOR-MANUFACTURING INDUSTRY:

This interesting group of sketch-portraits shows some of the men who control the manufacture of British motor-cars. Their productions are "household words," and, with the eagerly expected Olympia Motor Show in full swing, we are pleased to be able to give our readers this little peep behind the scenes at some of the principal characters connected with this vast industry, in which Great Britain more than holds her own throughout the world. The subjects of our picture literally cater for the comfort of millions. Taken in order from left to right, beginning at the top, the figures and

MEN WHO MAKE FAMOUS CARS.

LONDON NEWS" BY JOHN PISANI. (COPYRIGHTED.)



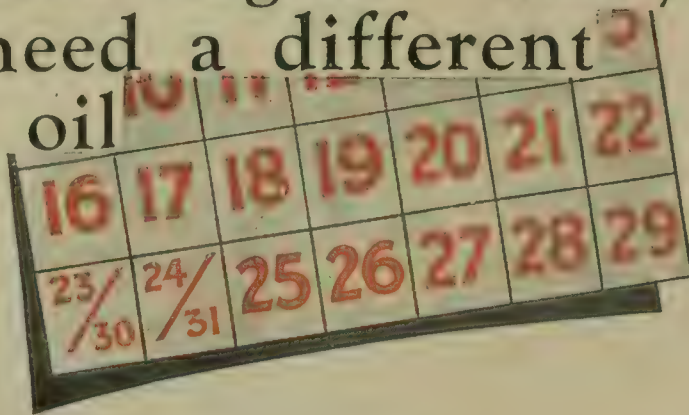
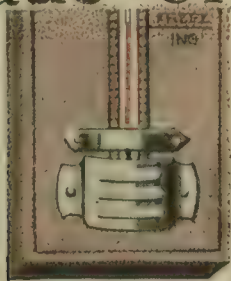
SKETCH-PORTRAITS OF THE PRINCIPALS OF FIFTEEN LEADING BRITISH FIRMS.

makes represented are: Mr. T. G. John (Alvis), Sir Herbert Austin (Austin), Mr. Basil Johnson and Mr. F. H. Royce (Rolls-Royce), Mr. H. V. Nutt (Barker and Co.), Mr. W. R. Morris (Morris Cars), Mr. J. K. Stasley (Rover), Mr. J. D. Siddeley, C.B.E. (Armstrong-Siddeley), Captain Woolf Barnato (Bentley), Mr. L. K. Delaney (Lea-Francis), Captain G. E. Pelham-Clinton (Hooper and Co.), Mr. Hamilton Barnsley (Lanchester), Mr. J. E. Price (Swift), Mr. W. E. Bullock (Singer), Sir William Letts (Crosley), and Captain A. D. Makins (Clement-Talbot).

After the heavy mileage of summer touring, drain out the old contaminated oil from your crank case



Winter driving demands extra care of your engine. Many engines need a different grade of oil



See, by the Mobiloil Chart, the correct cold weather grade of Mobiloil for your car

Your engine has been studied in detail by the Mobiloil Board of Engineers. Follow their recommendations and ensure easy starting and freedom from winter driving troubles. The correct grade of Mobiloil for your car is sold at all garages in sealed packages or from bulk containers bearing the Mobiloil trade mark.



Mobiloil

Make the chart your guide



TWO GREAT OCEAN FLIGHTS

LINDBERGH across the Atlantic
U.S. ARMY AIR CORPS PILOTS
across the Pacific

accomplished on a
standard grade of
Mobiloil

Make the Mobiloil Chart your guide

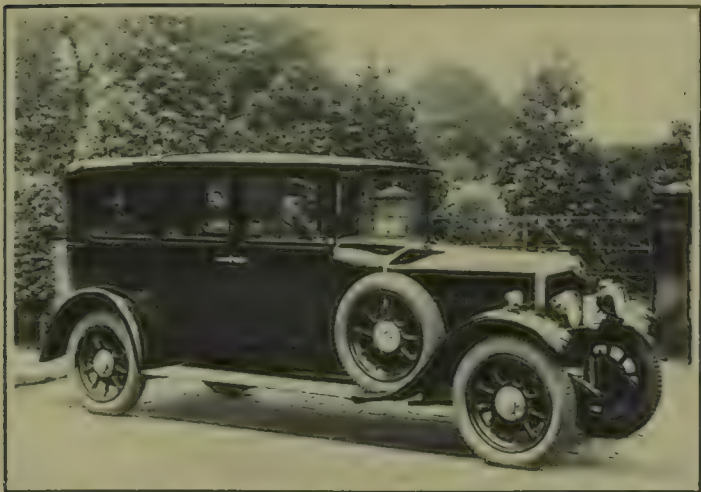
If your car is not listed below you will find it in the Mobiloil Chart at your Garage.

WARNING:

Don't ask for "A" or "BB"; always ask for Mobiloil "A" or Mobiloil "BB."

NAME OF CAR	1927 Engine		1926 Engine		1925 Engine	
	Summer	Winter	Summer	Winter	Summer	Winter
Alvis	BB	A	BB	A	BB	A
Armstrong-Siddeley	BB	A	BB	A	BB	A
Austin, 7 h.p.	A	A	A	A	A	A
Austin, 12 h.p.	BB	A	A	A	A	A
Austin (other)	BB	A	BB	A	BB	A
Bean	A	A	A	A	A	A
Citroen, 7.5 h.p.	—	—	—	Arc	—	Arc
Citroen, 12/24 h.p.	A	A	—	—	—	—
Citroen (other)	BB	A	BB	A	BB	A
Clyno	BB	A	BB	A	BB	A
Crossley, "Six" and 14 h.p.	A	A	A	A	A	A
Crossley (other)	—	—	BB	A	BB	A
Daimler (all models)	A	A	A	A	A	A
Darracq, 12/32 h.p.	BB	A	BB	A	BB	A
Darracq (other)	A	A	A	A	A	A
Hillman	A	A	A	A	BB	A
Humber, 8 and 9 20 h.p.	A	A	A	A	A	A
Humber (other)	BB	A	BB	A	BB	A
Jowett	A	A	A	A	A	A
Lagonda, 12/24 h.p.	A	A	A	A	A	A
Lagonda (other)	BB	A	BB	A	—	—
Lanchester	A	A	A	A	A	A
Lancia (Lambda)	A	Arc	A	Arc	A	Arc
Morris-Cowley	A	A	A	A	A	A
Morris-Oxford	A	A	A	A	A	A
Peugeot (SI. Valve Mdl. and 11 and 12 h.p.)	A	Arc	A	Arc	A	Arc
Peugeot (other)	BB	A	BB	A	BB	A
Riley, 11 and 12 h.p.	BB	A	BB	A	BB	A
Rolls-Royce	BB	A	BB	A	BB	A
Rover, 8 h.p.	—	—	—	—	BB	BB
Rover (other)	A	A	A	A	A	A
Singer	A	A	A	A	A	A
Standard, 14 h.p.	—	—	BB	A	BB	A
Standard (other)	A	A	A	A	A	A
Sunbeam, 4 and 6 cyl.	A	A	A	A	A	A
Swift	A	A	A	A	A	A
Talbot, 18 55 and 20/60 h.p.	A	A	A	A	BB	A
Talbot (other)	BB	A	BB	A	BB	A
Trojan	A	A	A	A	A	A
Vauxhall, 14 40 h.p.	A	A	A	A	BB	A
Vauxhall, 23/60 and 25/70 h.p.	A	A	A	A	A	A
Vauxhall (other)	BB	A	BB	A	BB	A
Wolseley	BB	A	BB	A	BB	A

Mobiloil Recommendations are endorsed by hundreds of Motor Manufacturers the world over.



SIR CHARLES C. WAKEFIELD'S NEW CAR: A 20.9-H.P. CROSSLEY SIX-CYLINDER ENCLOSED LANDAULETTE.

CHIEF CHARACTERISTICS AND PRINCIPAL EXHIBITS DESCRIBED.

THIS year, the Motor Exhibition, which has been annually held at Olympia, celebrates its coming of age, as this present Motor Show is the twenty-first organised by the Society of Motor Manufacturers and Traders, the chief automobile trade organisation in this country. Since the first of these shows was housed in this hall, Olympia itself has undergone some changes, as the floor-space and buildings have been extended nearly 50 per cent. The cars also have changed even more. The only item that never seems to alter is the love of the public for these Motor Shows, as vast crowds visited Olympia on its opening day, last Thursday, although the charge was 10s. for the whole day, in place of the usual half a crown on Fridays and Saturdays, and 5s. for the remaining days of the week. This year the Exhibition will possibly go down in motoring history as the year for small cars and multi-cylinder engine carriages of medium power, as quite a number of 7-h.p., 8-h.p., and 9-h.p. vehicles are introduced, with practically full-sized four-seated coachwork, costing about £150, and a large number of six-cylinder, eight-cylinder, and a new twelve-cylinder engined carriage make their first bow to the public. These are mostly from 14-h.p. up to 21-h.p., as regards the new six-cylinder, the eight and twelve being in the neighbourhood of 30-h.p. At least, that is their nominal rating, for which they pay the Government £1 per horse-power tax per annum, though actually they develop four or five times that output in pushing the vehicle along the road.

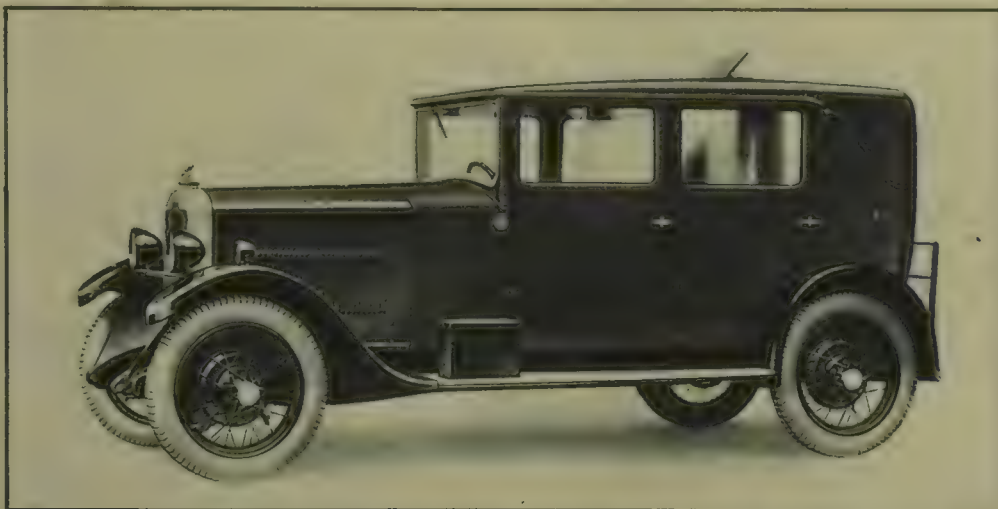
By distributing the impulses amongst many cylinders, with stiffer crankshafts and better and more numerous bearings, the new cars at Olympia will run smoother and with less vibration than the older models they seek to displace. That is the general line of improvement throughout every chassis exposed to view at this Exhibition; so that the public



THE 20-H.P. SIX-CYLINDER SUNBEAM: A MODEL FITTED WITH A WEYMAN SALOON BODY.

will get their carriages more comfortable to ride in, less noisy, and, still more wonderful to relate, in some cases at considerably less price than they paid twelve months before. There is also a general desire by the British motor-manufacturer to present a model that

less wastes overseas. Generally, one may say that the engines not only develop more power, though their dimension seems smaller, but actually a better road average can be made on the latest models than on the older ones. With speed has also been added better braking and decelerating powers; and, whereas two years ago four-wheel brakes were the exception more than the rule, to-day there are only one or two chassis in the whole Exhibition that have not these as standard fitting. Four-wheel braking systems may practically be divided into three categories: those that rely purely on the foot-pressure of the driver and the design of the shoe in the brake-drum to produce sufficient stopping



THE TWO-LITRE SIX-CYLINDER ROVER: A "PARIS" MODEL WITH WEYMAN SALOON, PRICED AT £425.

The "Riviera" model saloon (with folding roof) is sold at the same price.

power; those that have vacuum or Dewandre brakes, which come into action by the engine driving a piston to aid the pressure of the driver's foot on the pedal to the brake-shoes; and thirdly, the hydraulic type of brake, in which an oil-pump comes into action as soon as the driver depresses the brake pedal and so forces the brakes on by its hydraulic action. Examples of all these types of brakes are to be found on the chassis at Olympia.

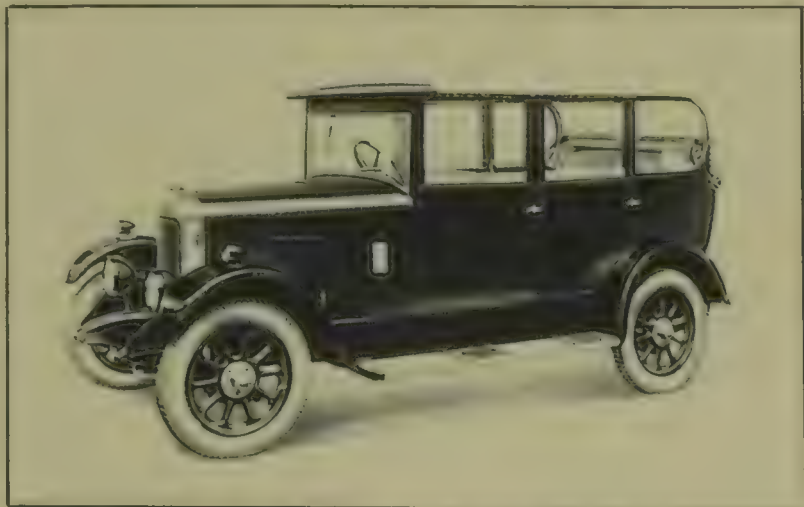
While the chassis may be very interesting to the mechanical-minded motorist, the general public accept the mechanism as a *fait accompli*, so are more interested in the superstructure it carries. The present Exhibition has a greater variety of coachwork displayed on the chassis than at any previous displays, and so makes this coming-of-age show notable for the wide choice which is provided for the public in styles, colours, and design. While the enclosed car is seriously encroaching on the fully open type, there still remains a large section of the

motoring public who desire to see the sky above them when weather conditions are suitable. Consequently, several exhibitors stage on their stands, besides the ordinary saloon carriage, limousine, and open touring car, a new type of body which has

THE 21st International Motor Exhibition. OLYMPIA, OCTOBER 13-22.

will be equally suitable to the motorist in foreign lands and in our Overseas Dominions as to the home user in the United Kingdom. Consequently, one finds that there is a general levelling up of the wheel track to the standard dimension of the old-time horse cart of 4 ft. 8 in., and that such devices as air-filters, oil-separators, or purifiers, have been added to the equipment in order better to fortify the engine against dust storms and track-

been termed the "sunshine saloon," or cabriolet. The latter title is the more aristocratic of the two, and for it the purchaser has to pay a little more money. Both carriages, however, have the same object in view in removing the top of the vehicle so that its occupants may "gather the sunshine while they may," if one may paraphrase our old friend Herrick. One finds these sunshine saloons fitted on



FITTED WITH A CONVERTIBLE ROOF: THE SINGER SENIOR FOUR-CYLINDER SUN SALOON, PRICED AT £235.

some of the smallest and lowest-priced chassis in the Exhibition, as well as on the most expensive; so that it will be seen that this new fashion has caught the imagination of the open-air motorist in all scales and grades of society as regards financial position. Why these sunshine saloons, to use their more generally known title, are becoming popular is that they combine the benefits of the older form of coachbuilt all-weather carriage (in which the window-pillars hinged down and permitted the apparently closed carriage to open out as an ordinary touring car) with the windproof and rain-proof claims of the enclosed saloon or limousine. Their difference in construction from the all-weather type of carriage is that the top rail and window supports are permanent fixtures, the top alone rolling back, leaving them standing in whatever state of openness the carriage may be used. This has eliminated the objectionable cause of creaking and rattling, the fault of the earlier form of all-purpose carriage.

There are one or two examples of chassis whose engines are fitted with superchargers to increase their power and supply them with an extra quantity of fuel, and so increase their speed on the road; but these accessories, like all the other wonderful oddments of patent wheels, tyres, inner tubes, magnetos, batteries, oil, petrol, cigarette-lighters, mirrors, spot-lamps, and dipping devices, can be seen on the accessories stalls of the ground floor and galleries of this magnificent twenty-first Motor Exhibition.

ROUND THE STANDS.

Rover
(Stand No. 99).

A new two-litre six-cylinder Rover model, listed at a very moderate price, is shown at Olympia for the first time, although motorists are well aware that the car has been exhaustively tested on the road for more than the past twelve months. It has been designed by its makers to suit the requirements of those motorists who want a high-grade medium-size carriage, easy to run and inexpensive to purchase. Fitted with two carburettors, its road performance has shown that it can attain a speed of seventy-two miles an hour with a Weymann enclosed saloon body. It is an entirely new design, in its overhead-valved engine, massive crankshaft, and aluminium pistons, while a Lanchester vibration damper is fitted on the front end of the crankshaft so as further to ensure its immunity from any "period" at whatever speed the engine may be asked to perform. Four-wheel brakes are, of course, fitted and operated through rods, with an accessible master adjustment, while a twelve-gallon tank is carried,



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Make a Comparison

COMPARE the 20.9 h.p. Crossley Six with any other car in its class. You will find it leads the way in value and performance, the two factors which every car purchaser needs to study most.

It leads in value because it is impossible to obtain in any other car of its price the same quality, strength, safety and advanced design. The finest materials in the world go to its construction. Superb British work-

manship ensures perfection of every part.

It leads in performance because it sets a new standard in power, smoothness, silence and acceleration. This Crossley Six easily attains over 60 m.p.h. without apparent effort. Ideal suspension. Delightful steering. A fascinating car to drive.

Make a comparison and prove the superiority of the Crossley Six to your own satisfaction.



PRICES:

5-str. Touring Car	-	£275
7-str. Touring Car	-	£725
Fabric Saloon	-	£720
The "Aero" Saloon	-	£750
Saloon de Luxe	-	£795
"Canberra" Enclosed Limousine	-	£875
Enclosed Landaulette	-	£895

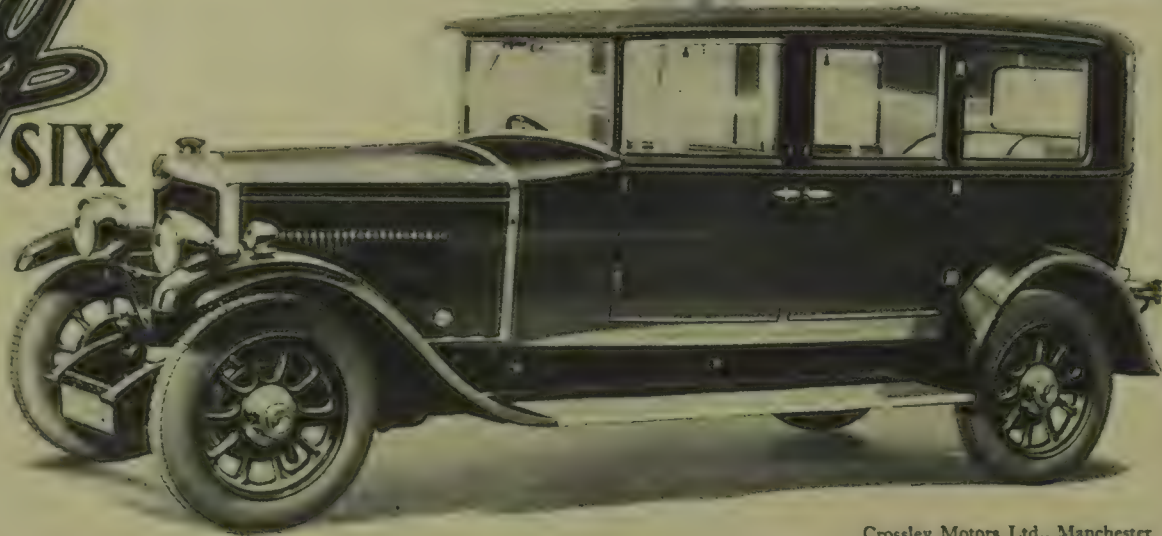
The 20.9 h.p.

Crossley SIX

A NEW Super Six

A new Super Six Fabric Saloon will be exhibited in addition to standard 20.9 h.p. models. This is a car with a really extraordinary performance and many new features. One of the most advanced cars in the Show it is

WELL WORTH A SPECIAL VISIT.



Crossley Motors Ltd., Manchester and 20, Conduit Street, London, W.1

which gives the car a range of over two hundred and fifty miles on one filling. Its full-sized track and good wheel-base allow of a roomy body, so five passengers can be comfortably carried. It is rated at



THE AUSTIN "TWENTY" "MARLBOROUGH" LANDAULETTE:
A POPULAR MODEL.

16-h.p., and is staged with a Weymann saloon, carried out in blue fabric, a stripped chassis also being exhibited, so that the details can be examined by the visitor. The other cars on this stand are the well-known four-cylinder 10-25-h.p. fitted with a brown Weymann saloon, and another example with a four-seated touring body coloured dark-red, and a semi-sports two-seater in buff and brown. The 10-h.p. sports costs £260, while the two-litre Weymann saloon is priced at £425. The four-cylinder 16-50-h.p. Rover coachbuilt saloon is also exhibited, costing £625.

Austin
(Stand No. 94).

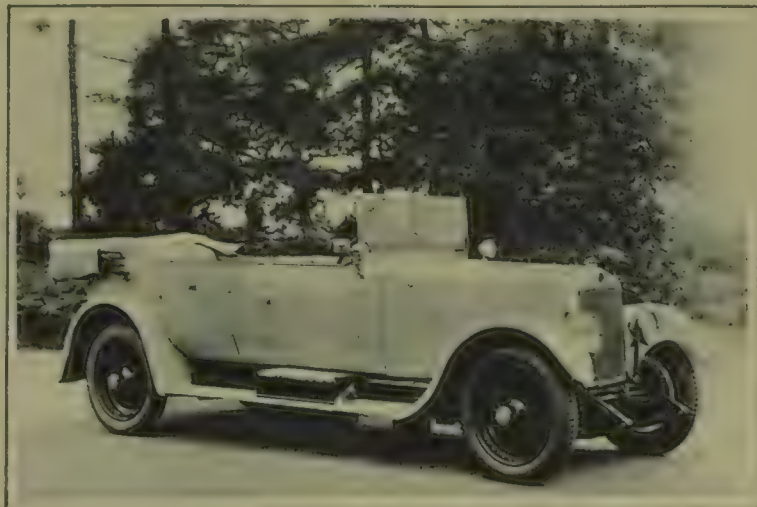
The Austin Motor Company, Ltd., are fortunate by the luck of the ballot to occupy an almost central position in the main hall. But they deserved it, as the range of cars exhibited covers a very wide field of desire and the means to gratify it of the motoring public. There is the six-cylinder 23.5-h.p. Ranelagh enclosed limousine or landaulette, which is a very handsome car, and its accommodation provides for seven persons, with ample comfort and appropriate equipment. It runs as silently on the road as it appears at Olympia, and its cost of £675 is very moderate. Then there is the popular 20-h.p. four-cylinder Austin Marlborough landaulette, which also provides seating accommodation with ample room for six or seven persons. Its cost is £475, excellent value for its price. The Windsor saloon on the 12-h.p. Austin chassis is a very popular favourite, being a family car which many folk can afford at its reduced

Standard
(Stand No. 61).

A new 9-h.p. four-cylinder Standard model, provided with open and closed bodies, at remarkably low prices, attracted many visitors to the Standard Motor Company's stand at Olympia on its opening day. The 9-h.p. tax appeals largely to motorists of moderate means, as it also reduces the cost of insurance; while small engines, though developing ample power to propel a four-seater car, do run a greater distance on a gallon of petrol and a gallon of oil if they are reasonably well designed, and consume less tyres if properly driven than higher horse-powered larger cars. This new Standard "Nine" is shown with a four-seater body and a fabric saloon. Two other Standard models are also displayed, the four-cylinder 14-28-h.p. and the six-cylinder 18-36-h.p. Standard.

Each of these two chassis has an alternative type of gear-box, so that one can buy either a three-speed or a four-speed forward model, according to the type of country on which one is going to use them, or the fancy of the driver. The four-speed models

right-hand change for four-speed gear-box. Expanding brakes on all four wheels are vacuum-operated, six brakes in all being provided. The wire-wheels are fitted with 33 in. by 6.75 in. Dunlop balloon cord tyres. The chassis price is £800, and the enclosed-drive limousine, with sliding roof on the "sunshine" principle, is exhibited painted red and upholstered in cloth material, price complete £1275. The second model shown is the 23.8-h.p. six-cylinder Minerva chassis, which follows the same design as the larger model, and is shown with an enclosed-drive landaulette body seating four or five persons inside and two in the driver's seat. Painted blue, and upholstered in cloth material, its price complete as shown is £1075. For those who cannot afford to pay these prices there



THE 21-H.P. SIX-CYLINDER LANCHESTER TOURING CAR:
AN ARISTOCRAT OF THE ROAD.

is a popular model rated at 17.22-h.p. for its six-cylinder engine, and this Minerva chassis is exhibited together with a standard fabric-covered saloon body. The price of the saloon as shown is £485, with its seating capacity of two or three persons in the rear seat and two in the front seats. The interior fabric is leather, maroon-coloured, and the inside is upholstered in cloth material. At the price of £485 it is a very reasonably priced carriage. It has not, of course, the speed of the larger model, as the makers claim that the 33.5-h.p. limousine can easily attain a speed of eighty-five miles an hour on the road, notwithstanding its luxurious equipment and the considerable load of its seven-seating capacity.

Lanchester
(Stand No. 128).

Two 21-h.p. six-cylinder Lanchesters are exhibited by the manufacturers on their stand situated near the centre of the main hall. The colour scheme of the fixed head coupé with "V"-shaped windscreen carried on this chassis is somewhat striking, as the body is entirely cream colour, with a fine green line at the waist, with chassis, mudguards, and valances painted in one of the many delicate shades of green. A specially soft natural grained leather, green to match the painting, covers the interior seats, while the woodwork is polished walnut, and all fittings are silver-plated. Triplex safety glass is used for the windows and windscreen, and, of course, four-wheel brakes are provided. The standard 21-h.p. Lanchester chassis is equipped with magneto ignition, but dual ignition can be fitted at a small extra charge. The second 21-h.p. Lanchester chassis carries a six-seated enclosed-drive limousine with its coachwork built by Hooper. It is painted crown-crimson with black



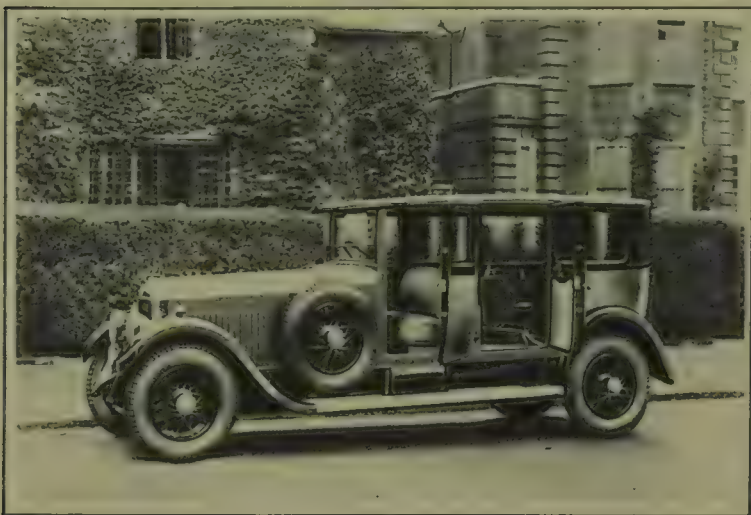
THE STANDARD 9-H.P. "FALMOUTH"
FABRIC SALOON: A POPULAR LIGHT
CAR.

are capable of rather higher speeds than the three-cylinder ones, and so are styled 14-32-h.p. four-cylinder and 18-42-h.p. six-cylinder, though their tax rating is similar to the three-speed gear-box type. They are also all fitted with a wide range in style and design of bodywork, as the Standard car programme for the 1928 season includes twenty-one styles of bodywork for the five different chassis, with prices ranging from £187 10s. for the 9-h.p. four-seater, to £495 for the six-cylinder four-speed saloon landaulette. It

would be difficult indeed not to find a car here to suit one's pocket and desires.

Minerva
(Stand No. 129).

Belgium sends to Olympia its leading make of car, the Minerva, and both chassis stripped of their coachwork and completed carriages are to be found on this stand. The largest model is the 33.5-h.p. six-cylinder Minerva chassis, with its Knight sleeve-valve engine, thermostatic control for the water circulation, Scintilla magneto ignition, Zenith carburetter, and



THE 32-34-H.P. SIX-CYLINDER MINERVA LANDAULETTE:
A CAR OF COMFORT AND DISTINCTION.

Apart from its qualities of speed, the fine lines and luxurious interior are attractive features of this car.

figure of £325. The track has been widened to 4 ft. 8 in., and the engine given improved power, while the lines have been enhanced by slightly raising the radiator and bonnet. The additional power of the engine is provided by increasing the length of the stroke. The Clifton five-seated 12-h.p. touring car is also shown, which now sells at £255, while the tax still remains at £13 per annum. Last, but not least, the stand contains the Austin "Seven," fitted with one of these smart little saloon bodies which are now becoming a second-car proposition to many owners of larger vehicles, besides enabling people of very moderate means to enjoy to the full the pastime of the open road. The price has now been reduced to £150. The 7-h.p. Austin tourer is now priced at £135.



A "HOOPER" TOWN LIMOUSINE ON A 40-50-H.P. ROLLS-ROYCE CHASSIS:
A CAR RECENTLY SUPPLIED TO SEÑOR CARLOS RODRIGUEZ SOUZA.
The car is painted blue and upholstered with blue horse-hair and cloth. It is fitted with Triplex glass.

A FINE RANGE OF CARS FROM £185 TO £850

Fitted with the world-famed "Silent Knight" Sleeve-valve engine, 7-bearing crankshaft and the superb Belflex suspension system, the Willys-Knight is acknowledged by experts to be the "smoothest" in existence. For years past—and still—a favourite car of Royalty, it now offers true luxury motoring at economy motoring cost. Prices from £375 to £850.

WILLYS-KNIGHT
SLEEVE VALVE SIX

at
STAND No.
136

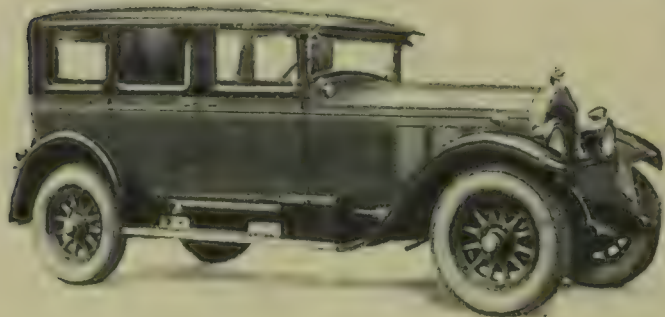
For a really ideal, inexpensive light car—with speed and acceleration that has earned it the title of "the liveliest light car on the road"—there is no car to compete with the Whippet. £185 pays for a full 5-seater tourer, with 4-wheel brakes and complete equipment, while £235 is the price of the beautiful 4-door Saloon. Six-cylinder models from £240 to £265.

Overland Whippet

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HEATON CHAPEL, STOCKPORT

London Showrooms: Overland House, 151, Gt. Portland St., W.1.

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WOLSELEY

opens up a new page in Motor History

You MUST see these interest-creating Wolseley Models.
The New EIGHT—The New FOUR—
and the famous SILENT SIX.

THE startling feature of the Wolseley 1928 Programme is the launching of the new Wolseley Straight Eight. It opens up a new market—in a new field.

This Straight Eight gives the British Motorist a new idea—luxury motoring at moderate cost.

Equally as interesting in another field is the 12/32 Four-cylinder Wolseley. The real small touring car or family saloon. Moderate in price, cheap to run, and peerless in performance.

Each of these new models is a logical development of the engineering principles embodied in the famous Silent Six.

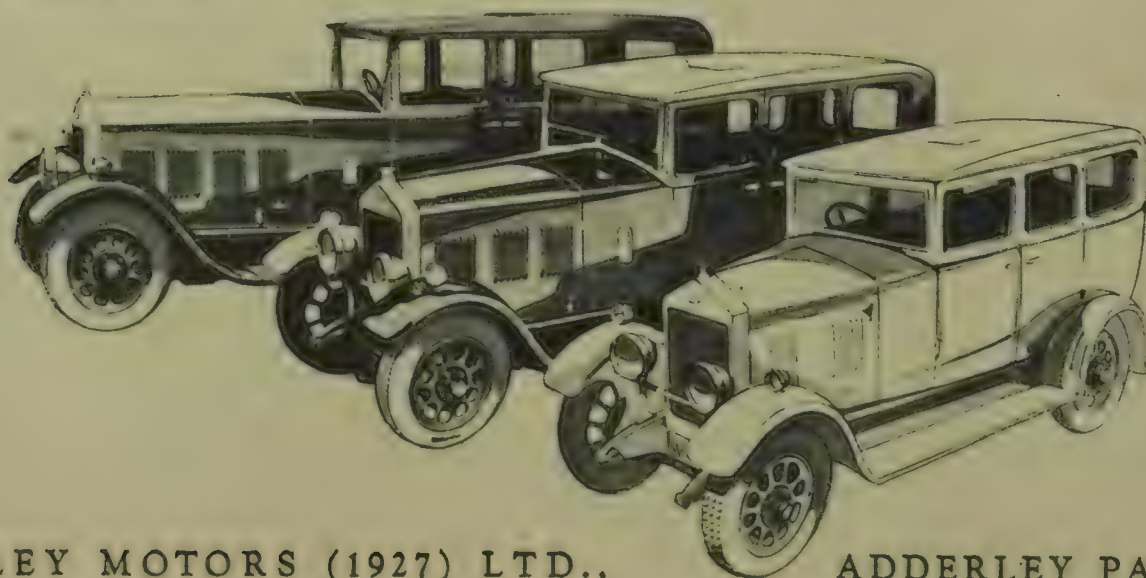
Wolseley has blazed the trail to better British cars. Come and see them at Olympia.



"The Symbol of Silence."

PRICES:

11/22 H.P. (Four-Cylinder) MODEL	12/32 H.P. (Four-Cylinder) MODEL
Two-seater ... £215	Chassis ... £220
Two-seater de Luxe ... £245	Touring Car ... £295
Four-seater de Luxe ... £250	Saloon ... £315
Saloon de Luxe ... £300	Saloon de Luxe ... £350
16/45 H.P. (Six-Cylinder) MODEL	21/60 H.P. (Eight-Cylinder) MODEL
Chassis ... £350	Chassis ... £550
Touring Car ... £450	Touring Car ... £695
Two-seater ... £450	Two-seater ... £695
Saloon ... £495	Saloon ... £750



OLYMPIA
Motor Show,
Oct. 13-22nd.

A comprehensive range of Wolseley cars will also be on show at our London Showroom at Petty France, Westminster, S.W.1.

WOLSELEY MOTORS (1927) LTD.,

ADDERLEY PARK, BIRMINGHAM.

mouldings, mudguards, and valances, so that the two carriages give somewhat the idea of strawberry and cream in their blending. The interior woodwork is very tastefully carried out in burr elm with black edging, harmonising well with the white ivory fittings. The third car exhibited on the stand is the well-known and famous 40-h.p. six-cylinder Lanchester chassis, provided with a seven-seated enclosed-drive "V"-fronted limousine. This dignified carriage is painted black with a simple relieving line of ivory white. It



THE SIX-CYLINDER DODGE BROTHERS "SENIOR" SALOON: A HALT AT A WELL-KNOWN HOSTELRY IN THE COTSWOLDS.

The car is seen outside the Bear Hotel, on Rodborough Common, overlooking a valley in the Cotswold Hills. Over the entrance is an inscription: "Through this wide-opening gate, None come too early, none return too late."

is particularly a lady's carriage, with the interior upholstered in choice silk brocade, and above the "waistline" with silk to match the background of the brocade. The woodwork is of beautifully polished inlaid mahogany, with silver-plated fittings, and the interior upholstery is carried out without the usual pleats and buttons to collect dust in their crevices. This is one of the most luxuriously equipped cars to be seen at this Exhibition.

Clement Talbot (Stand No. 96).

So successful has the Talbot 14-45-h.p. six-cylinder model proved during the past twelve months that Messrs. Clement Talbot, Ltd., have decided to concentrate entirely on the production of this car for the 1928 season. Consequently at Olympia the 14-45-h.p. six-cylinder Talbot is shown in a wide variety of coachwork sufficiently comprehensive to meet the requirements of every kind of motorist. Since its introduction last year, various small detailed improvements have been effected in the chassis, but in the main this highly successful model remains unaltered. The width of the rear springs, advantages of anchoring the front springs to the chassis at their rear end, the clutch and gear-box unit, and wide

adjustment provided for the clutch and brake pedals, will appeal to the technical motorist. Five different models are exhibited, including an open five-seated touring car with four-door body with full all-weather equipment. The windscreen is of the one-piece type, and provided with an electric screen-wiper, and the bodywork of the car is finished in cellulose grey paint, with dark-blue antique leather upholstery. The price of this car complete is £395. A two or three-seater car with a double dickey seat is also exhibited on the Talbot stand, finished in cellulose blue. A particularly attractive exhibit is a three-quarter coupé cabriolet with a double dickey seat. This car has a collapsible hood of leather lined inside with cloth to match the dark-red antique upholstery, while the coachwork is finished in cellulose maroon. The five-seated coachbuilt Talbot saloon exhibited, at its price of £485, should increase the favour shown to this popular model. The Weymann saloon *de luxe* also shown, with its frameless windows operated by mechanical winders, and all doors fitted with locks and catches and inside pull-to handles, costs complete £495. The driving-seat is adjustable, and the car is

provided with interior electric lighting and a roller blind fitted to the large back light. It is handsomely finished in dark blue and upholstered in brown grained leather.

Crossley (Stand No. 107).

A polished chassis and a sectioned engine are exhibited, on the stand of Crossley Motors, of the now famous 20-9-h.p. Crossley "Six," so that the public can see the details of the construction. Experts are in attendance at this staging to explain how the wheels go round to those interested. The Crossley six-cylinder car has been largely in the public eye of late, owing to its association with the tour of the Duke and Duchess of York in New Zealand and Australia. Among the carriages staged is a "Canberra" enclosed limousine, similar to that used on that tour and to the cars which have been supplied to the King and the Prince of Wales. It is painted blue with blue leather upholstery. Other exhibits include a specially designed enclosed limousine with extremely modern lines, the 1928 fabric saloon, and a saloon *de luxe*, all on six-cylinder chassis. While the Crossley 14-h.p. model is not shown, this type is still available, and will be continued in production. The 1928 model 20-9-h.p. Crossley "Six" has been greatly improved. It has an even better performance on the road, and, with a heavy body, is capable of a speed of nearly seventy miles an hour. At the same time, it is

flexible, and smooth in its running. It has been equally popular at home and abroad, and great attention has been paid to its details for an all-world market. For example, the exhaust is led down at the front of the engine, thus preventing any undue heating of the floor-boards and discomfort to the occupants of the front seat. The carburetter induction pipe is automatically heated from the exhaust to give easy starting, and the dynamo and magneto are well protected from water splashes.

Sunbeam (Stand No. 127).

A comprehensive range of six-cylinder and eight-cylinder carriages is displayed by the Sunbeam Motor Car Company, who have made no alteration in their models or prices this year. This is a most satisfactory policy for the buying public, as it keeps up the value of secondhand Sunbeams, as well as testifying that no serious complaints have been made by the public who have bought them during the past twelve months. It is rather annoying to buy a new car in June and find that its price is lowered £50 in October by the maker, when actually in fact the car is worth £50 more because it has been well run in. That, no doubt, was in the minds of the manufacturers, as Sun-

beam cars improve with use, as many owners can vouchsafe. Five cars are exhibited on the staging, fully representative of the Sunbeam programme. These include a five-seater open touring car on the 16-h.p. six-cylinder Sunbeam, a Weymann saloon on the 20-h.p. six-cylinder chassis, an enclosed limousine on the 25-h.p. six-cylinder (which, by the way, is only rated at £24 tax, and has Dewandre vacuum Servo brakes), an enclosed landaulette body on the 35-h.p. eight-cylinder chassis, and an open sports on the three-litre 21-h.p. All these cars are painted ivory and brown, with upholstery to match these tones, so the stand presents a very attractive appearance. The racing successes of the Sunbeam cars have given them a world-wide publicity, so that their qualities need little attention being drawn to them in these notes on the present Olympia Motor Exhibition.

Willys-Overland (Stand No. 136).

A wide field of buyers is catered for by the Willys-Overland-Crossley Company, of Stockport, Lancashire, as visitors to their stand at Olympia will recognise, since the cars made range from the Overland Whippet family tourer, costing £185, to the luxurious sleeve-valved engined Willys-Knight saloon limousine at £850. Five cars are staged, the 15-6-h.p. Overland Whippet, with its four-cylinder engine, being fitted with a four-door saloon, costing £235, with four-wheel brakes and an equipment which includes lady's vanity-case, cigar-lighter, luggage-grid, and spare tyre cover, so that it is quite a family car at a very low price. Its neighbour on the stand is the six-cylinder 21-h.p. Whippet, also with a four-door saloon, which costs £265, a somewhat larger vehicle, and capable, of course, of travelling a bit faster, and generally on top gear. The 20-h.p. Willys-Knight six-cylinder four-door saloon shown has an air-cleaner and an oil-rectifier on the sleeve-valve engine, while Belflex fabric spring shackles are used instead of metal ones to give more silent running, and also to eliminate the necessity of lubricating twenty-four points which would otherwise have to be oiled. Another 20-h.p. Willys-Knight

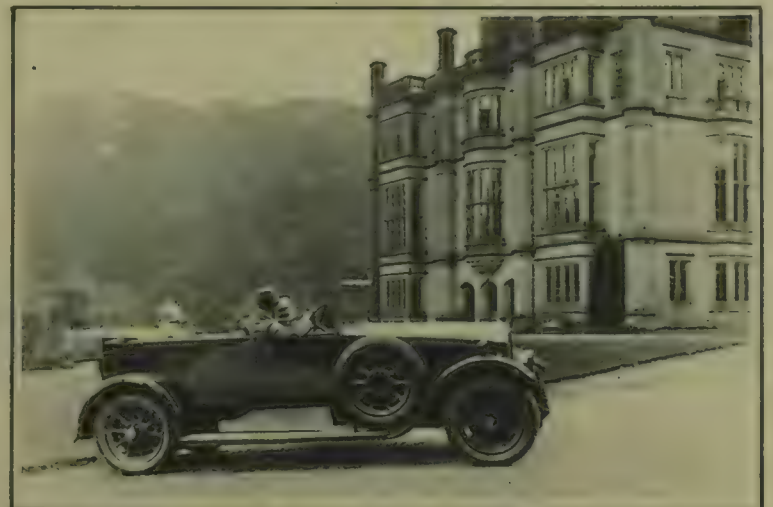


MOTORING IN HISTORIC WALES: A 20-H.P. WILLYS-KNIGHT STANDARD SALOON AT CONWAY CASTLE.

chassis carries a four-door fabric saloon, a combination of proof-metalled fabric coachwork, with squeakless Belflex fabric spring shackles, and is exceptionally light and airy in its design and construction. A moderately priced luxury car is the 25-h.p. Willys-Knight six-cylinder limousine, carrying seven passengers, and finished in cinnamon-brown with dark brown wings and valances; the lines and general finish suggest special coachwork more than a standard production model, which it is at the price of £850.

Humber (Stand No. 70).

Visitors to the Humber stand at Olympia will find all the models improved, yet costing less money to buy, as there has been an all-round price reduction in the various types and powers of Humber, Ltd., range. The six-cylinder Humber is now fitted with a single-plate clutch and an improved system of braking, assisted by the Dewandre vacuum Servo motor, which is coupled directly to the compensator, fitted between the front and rear-wheel brakes. The position of the steering wheel has been lowered in relation to the body, and a rigid support bracket fitted to the steering column. A two-way



COUNTRY SIGHT-SEEING BY CAR: A 20-55-H.P. HUMBER "SIX" AT HAM HALL, A PICTURESQUE MANSION ON THE BORDERS OF DERBYSHIRE AND STAFFORDSHIRE.

tap giving two gallons reserve is now fitted to the petrol-tank at the rear of the chassis. Other improved details are the increased depth of the radiator, the horn switch button placed at the top of the steering column, and the head-lamps raised,

as well as the running board, while the body has been lowered on the frame. Of the four-cylinder Humbers, the 9-20-h.p. light touring model has



THE LEA-FRANCIS SIX-CYLINDER SALOON DE LUXE:
A CAR OF QUALITY AND DISTINCTION.

front-wheel brakes; shock-absorbers are now fitted to the front axle in addition to those previously fitted for the rear ones; and the steering, fuel supply (in regard to the two-way tap), and the radiator correspond to the six-cylinder model in their improvements. These extra details also apply to the 14-40-h.p. model, which has, in addition, a shock-absorber incorporated between the engine and the dashboard which effectively damps out any vibration which might otherwise reach the passengers. Two six-cylinder, two four-cylinder fourteens, and two 9-h.p. Humbers, each with a touring and saloon body, are staged on this stand—all very attractive models.

Lea-Francis Six-cylinder and four-cylinder models are to be found on the stand of Lea and Francis, Ltd., one of the latter with super-charged engine, as well as ordinary non-pressure-fed carburetters. Six models are displayed, the smallest being the 10-h.p. Lea-Francis two-seater, price £275, with its white body, and wings, valances, and upholstery red. The next size is the 12-h.p. model four-seater, painted white with red upholstery. This chassis is also displayed

with a super-charged engine and a four-seated body as a sports model costing £495. Its body and bonnet are black, fabric, upholstery, and wings red, and the wheels white, so that it presents a somewhat striking appearance. Besides these three cars there is the six-cylinder 14-h.p. Lea-Francis fabric-lined saloon, which also costs £495 with its red body, black wings and chassis, white wheels, and red upholstery. A more expensive model is the 4 ft. 8 in. track six-cylinder saloon *de luxe* costing £675. This is painted white below the waist-line, with the top black and the upholstery in red leather, while the wings and valances are painted black and the wheels white. These five cars, together with a six-cylinder open four-seated tourer costing £425, also painted white below the waist-line, make a very attractive display of fast, up-to-date motors. Naturally, the super-charged model rated at 11.9-h.p. will attract considerable attention, as being one of the few

super-charged engines to be seen at the Exhibition. The Cozette blower is driven at engine speed by means of bevelled gears with toothed couplings direct from the crankshaft. Besides the ordinary gear type bore located in the oil-sump a small oil-pump is situated on top of the blower, and is connected with an auxiliary tank mounted on the dashboard by means of a tap controlled simultaneously with the throttle, thus providing independent lubrication of the rotor drive and sleeve. The blower vanes are lubricated by an addition of oil in the fuel, so that the super-charged engine runs on a Petroil system.

The Cozette carburetter is bolted direct to the blower housing, being fed from a rear tank by means of an "Autopulse." The delivery or induction pipe is bolted to the housing, and the usual carburetter flange on to the cylinder block. A strangler for easy starting is mounted on the instrument-board.

Singer A small six-cylinder rated at 14.76-h.p., carrying very comfortable coachwork, that is propelled by its overhead-valved engine at quite good average road speeds over most give-and-take routes, is an excellent example of the present-day desire for multi-cylinder motors, and is to be seen on the Singer stand, where the Sun saloon costs £315 on this chassis. There are, however, two other Singer models sharing the staging, the Junior Singer and the Senior chassis, each with a similar range of coachwork, but at lesser price. The Junior Singer only costs £140 as a four-seater touring car, and £10 more produces a sunshine saloon; while the Senior Singer can be bought for £220 for the open four-seater, and £235 with the Sun saloon that opens and shuts; so it is a double purpose carriage. Such improvements as have been made in the chassis of these respective models are in small details which experience has developed in their construction by the manufacturers. No great alteration will be noticed from the models staged last year as regards the

[Continued overleaf.]



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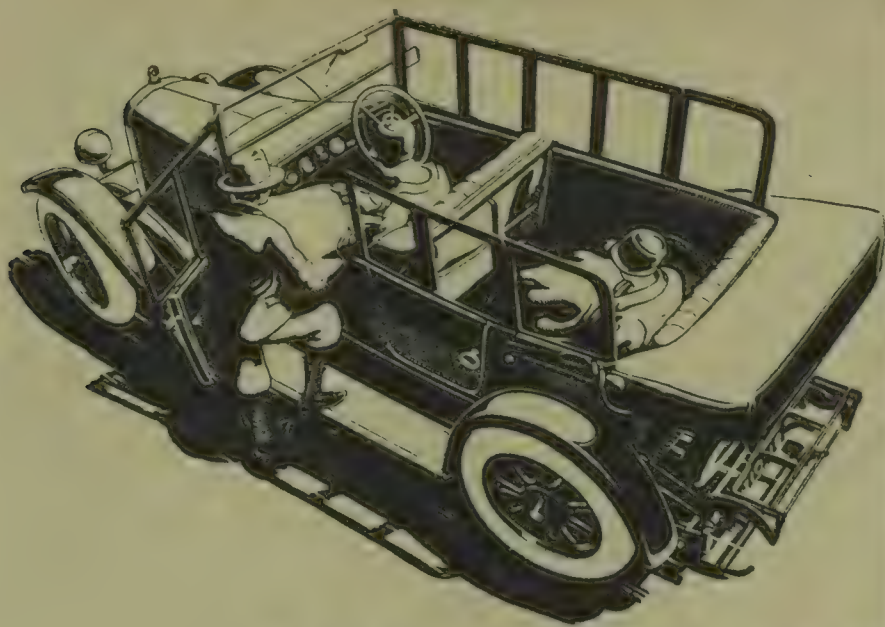
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STAND 94

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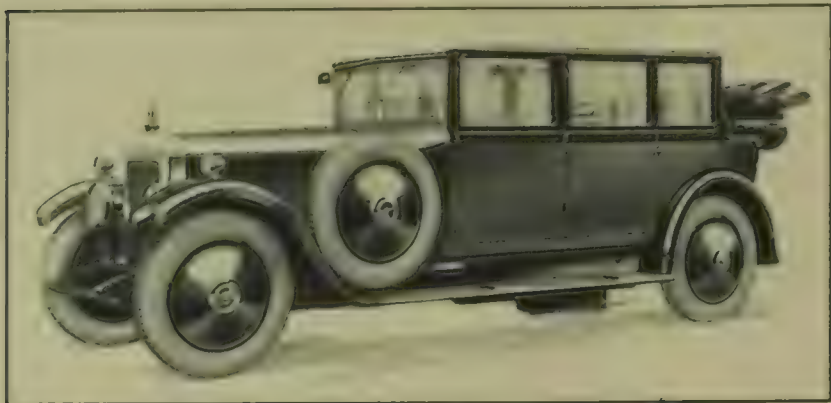
ALVIS



mechanical details, but the bodywork has improved, and the new types displayed will create many new friends for this popular model. The Junior fabric-

therefore, to this stand not only has the pleasure of examining two of the best styles of chassis built by the automobile engineer, but also has an opportunity of inspecting four different specimens of the coachbuilder's craft, constructed by four eminent members of that industry. Tastes, fortunately, vary, so that it would be idle to say that one style was better than the other, as all show that high finish in outer varnish, and attention to details for comfort and convenience of the passengers, together with a large amount of luxury in the comfort of their fittings and appointments. Eight other Rolls-Royce cars are also shown at Olympia on various coachbuilders' stands, so that a full range of bodies is available to the would-be purchaser. The prices of Rolls-Royce chassis still remain at £1850 for the New Phantom chassis, with an extra £50 for the long chassis of that type; and £1185 for the 20-h.p. chassis, both models being fitted with the Rolls-Royce six-brake system.

of the "Sunshine" open and enclosed carriage, it naturally is ahead of its rivals who endeavour to imitate it. Those who have had these excellent cabriolets, that are actually three-purpose carriages, as shown on the six-cylinder 25-h.p. Sunbeam chassis, know that they are convertible from the closed saloon into a landaulette, by letting the back portion of the hood fall down, or into an open touring car by winding the whole of the top, which falls neatly back in the rear of the carriage. The only improvement that has actually been required and made is that the side leather rims of the top are now wired, and so fit into the groove of the cantrail, that remains permanently fixed whether the carriage is used open or shut, to prevent any chance of rain or wind moving that side leather portion of the head, which is now absolutely watertight and windproof. Besides the Tickford landaulette shown on the Sunbeam chassis, two other examples are staged—on a six-cylinder 16-h.p. Wolseley and a four-cylinder 15.9-h.p. Hotchkiss. These are both four or five seating Tickford all-weather saloons, the Hotchkiss having fabric-covered panels instead of the cellulose paint finish of the Wolseley; so visitors to this stand can see these double-purpose carriages in three

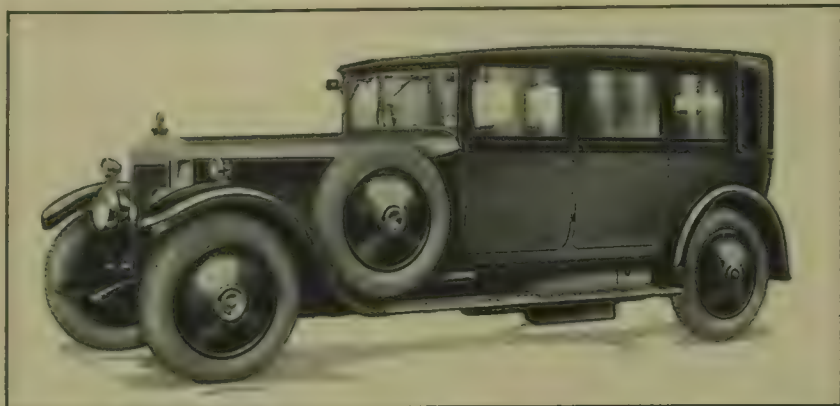


WITH THE ROOF STOWED AWAY: THE "TICKFORD SUNSHINE SALOON" AS AN OPEN CAR—TO BE SEEN AT STAND NO. 116 AT OLYMPIA.

covered saloon body accommodates two persons on the rear seat and two on the front, while these are separate and easily adjustable, with their backs made to hinge forward to give unrestricted access to the cushions in the rear. Four doors are provided of maximum width; glass windows are fitted which slide in rubber velvet-covered channels, and are raised or lowered with a leather strap; the whole being nicely upholstered and pleasing in appearance.

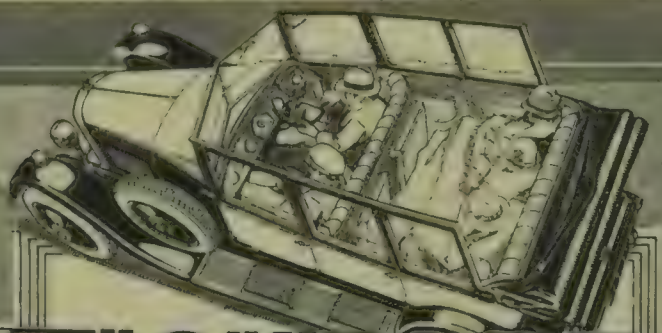
Rolls-Royce The New Phantom 40-50-h.p. (Stand No. 68). Rolls-Royce chassis are exhibited on this maker's stand at Olympia, fitted with enclosed coachwork by celebrated builders. There are also two examples of the 20-h.p. Rolls-Royce six-cylinder chassis, with suitable carriage bodies, built by coachbuilders. One of the New Phantom chassis carries an enclosed limousine built by Hooper, while the other has an enclosed landaulette *de ville* constructed by Barker. They are both noble carriages, fitted for any state occasion, as well as for general use. One of the 20-h.p. Rolls-Royce chassis is fitted with a coupé cabriolet body by Windover, and the other chassis of the same type with an enclosed limousine built by Thrupp and Maberly. The visitor,

Salmons Three different Coachwork (Stand No. 116). chassis fitted with their Tickford saloon coachwork are displayed by Messrs. Salmons and Sons in the space allotted to them at Olympia in the carriage-builders' section. The Tickford saloon is now exhibited for the third year in succession, and, as it was the creator of the present fashion



WITH THE ROOF IN POSITION: THE "TICKFORD SUNSHINE SALOON"—PATENTED BY MESSRS. SALMON AND SONS—ON A 35-H.P. DAIMLER CHASSIS.

distinct styles here. Considering the high-class workmanship and finish, they are offered for sale at quite moderate prices. *(Continued overleaf.)*



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Clyno
(Stand No. 64).

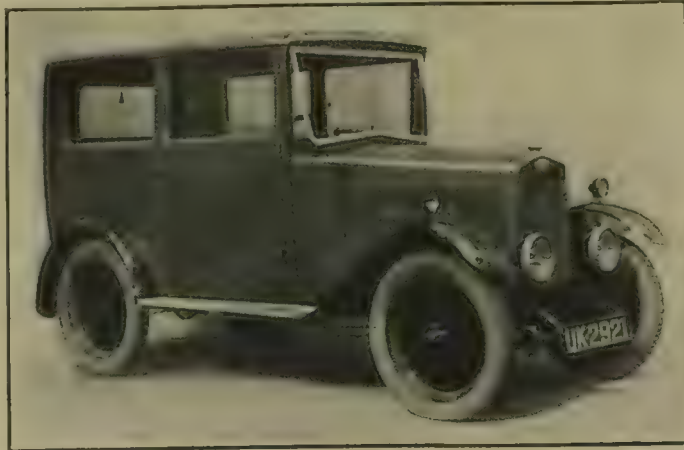
An entirely new 9-h.p. Clyno chassis is exhibited on the stand of the Clyno Engineering Company, in order that the public may thoroughly inspect all its details. By its side is the 9-h.p. Clyno fabric saloon, priced at £160, remarkable for the accommodation it affords for four persons, as well as its finish and appearance. The well-known 11-h.p. Clyno has been provided with a new and improved radiator, to be seen also on the other Clyno cars. A two-seater, four-seater, and a Royal saloon in fabric are also displayed, the latter costing only £220 and the four-seater £170, wonderful value for the money. A new model, the 12-35-h.p. Clyno, with a slightly larger style of the new radiator, is provided for those who want something a bit larger and more powerful than the other Clyno models. The four-seater at £220 and the fabric saloon at £250 are exhibited, and both of these models bring comfortable motoring within the range of those of really modest means. This new 12-35-h.p. Clyno has autovac feed to the carburetter, 12-volt five-lamp set with powerful dipping, swivelling and pneumatic operated head-lamps, together with concealed lights on the instrument-board. Twelve-inch diameter brake-drums are provided for the four-wheel brakes, and the suspension is semi-elliptic springs for the front axle and single cantilever for the rear ones. The gear-box has the Clyno patented design gear-change with three speeds forward and a reverse. A very full equipment is provided, and the saloon has, in addition to a lady's companion, an electric cigar-lighter and interior lights.

Alvis
(Stand No. 39).

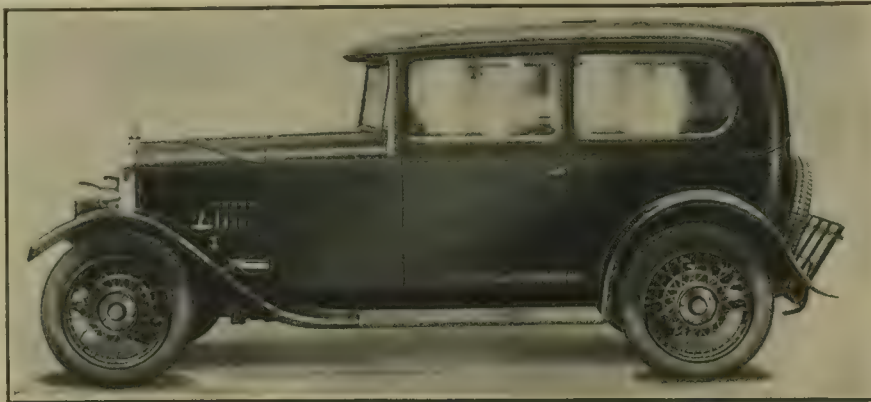
The novelty on the stand of the Alvis Car and Engineering Company, Ltd., is this firm's new six-cylinder, which is shown with their latest type of Alvista Flexible Sports saloon coachwork and a flexible four-door saloon. The former is finished in black and red, and the latter in royal blue, each

costing £695. Besides these two new models, there is the 12-h.p. four-cylinder Alvis, shown as a luxurious two-seater, another with a four-seated body, and a third fitted with a coachbuilt sports saloon. These are all brightly coloured in different hues and

make an attractive display. The rating of the new Alvis six-cylinder engine is 14.75-h.p., with a capacity of 1870 c.c., so that it comes in the 2-litre class, and, like the 12-h.p., is a very swift car in the hands of the driver. The four-cylinder Alvis has established a high reputation as the best "Twelve" on the market, and no doubt the new 15-h.p. six-cylinder will further enhance the name and laurels gained by this firm for sports types of cars. They are equally suitable for ordinary touring work, having a large reserve of power in their engines, as the bodies they carry are of light though comfortable construction, no undue weight being entailed in their design. The Alvista body on the six-cylinder chassis is not a Weymann body, nor a flexible body as is generally understood, but combines the best points of each with several additional features exclusively its own. As the six-cylinder sports chassis with wire wheels is guaranteed a speed of eighty miles an hour by its manufacturers, those on the look-out for fast touring vehicles will have no difficulty in discovering here something suitable to their requirements.



A "MYSTERY" CAR WHICH HAS ATTRACTED GENERAL INTEREST: THE NEW CLYNO 9-H.P. FABRIC SALOON, COSTING ONLY £160, FULLY EQUIPPED AND FITTED WITH FOUR-WHEEL BRAKES.



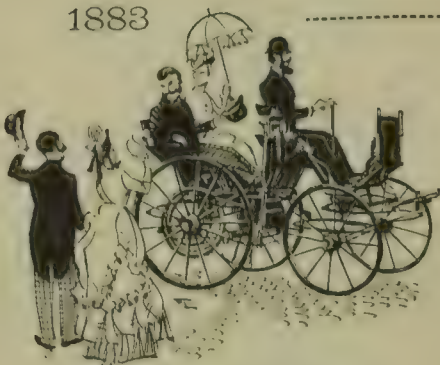
A NEW MODEL PRODUCED BY THE ALVIS COMPANY: THE "ALVISTA" SPORTS SALOON.

Cadillac
(Stand No. 18).

There are a number of eight-cylinder chassis to be seen at Olympia, but the oldest of the models having this form of multi-cylinder engine is to be found on the Cadillac stand in the new hall, as this firm produced this "V" type of eight-cylinder engine before the war. This year, a new, smaller Cadillac is exhibited for the first time in England, called the La Salle, which has a rated horse-power of 31.25-h.p. for its engine, as against that of the Cadillac proper of 35.1-h.p. In the general features of the chassis, they resemble each other, and both are capable of taking ample-sized coachwork of the luxury order. A saloon and a coupé are shown on the La Salle model, staged as flanking supports to the Cadillac Imperial Suburban carriage of imposing dimensions, and an excellent type of America's luxury production.

(Continued overleaf)

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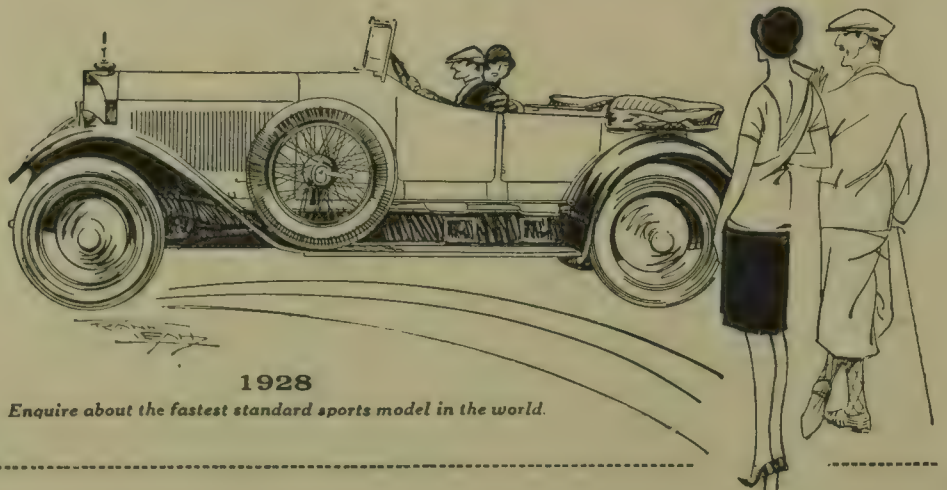
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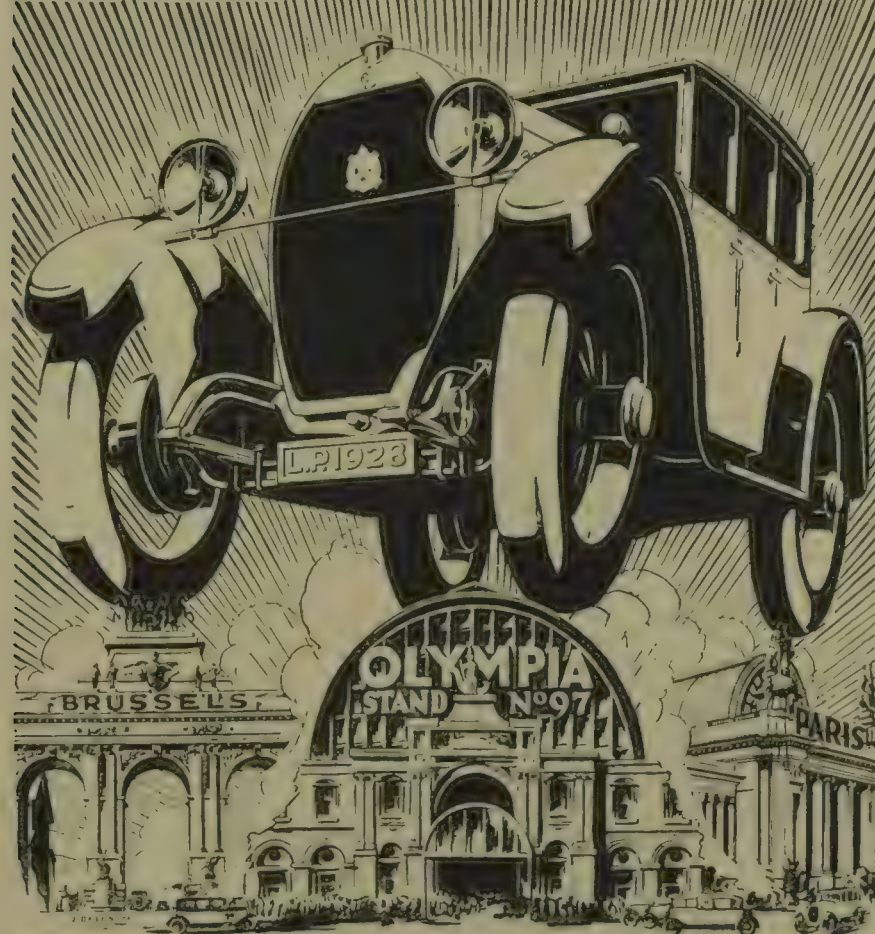


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You must see the New Range at STAND No 70 OLYMPIA OCT. 13-22

where is staged a noteworthy selection from the Humber Range of Models for 1928. Intending owners who appreciate the high value associated with the Humber name will find it worth while to make a close inspection of these latest products of British Automobile Engineering.

New Prices operate from Sept. 27, and Deliveries commence at the end of October.

20/55 H.P. Six-Cylinder.	Model No. 1	Model No. 2.
5-Seater Tourer	£675	£635
5-Seater Saloon	£890	£835
5/7-Seater Landaulette ..	£900	—

20/55 H.P. Six-Cylinder on long wheelbase chassis.		
5/7-Seater Limousine	£995	£935
5/7-Seater Landaulette	£995	£935
5/7 Seater Fabric Saloon ..	£860	—
5/7-Seater Fabric Limousine ..	£875	—

14/40 H.P. Four-Cylinder.		
2/3-Seater with Dickey	£440	—
5-Seater Tourer	£440	£415
3/4-Coupé with Dickey	£555	—
5-Seater Saloon	£555	£520
5-Seater Fabric Saloon	£515	—

9/20 H.P. Four-Cylinder.		
2/3-Seater with Dickey	£250	£235
4-Seater Tourer	£250	£235
4-Seater Saloon	£300	£280
4-Seater Fabric Saloon	£285	—

Dunlop Tyres Standard.

The 20/55 H.P. and 14/40 H.P. Models have plate clutch, with brakes on all four wheels.

Humber

If you are unable to visit Olympia we will gladly send full particulars.

HUMBER LIMITED COVENTRY.

LONDON:

West End Showrooms: - - - 94, New Bond St., W.1.
Export Branch Office: - - - 32, Holborn Viaduct, E.C.1.
Repair Works & Service Depot: Canterbury Road, Kilburn, N.W.6

Leveroll Seats
(Stand No. 367). Several seats mounted on various types of Mark III Leveroll mechanisms are to be seen in the gallery at Messrs. A. W. Chapman, Ltd.'s, stall. These have been designed to give better comfort and



THE LEVEROLL SEAT: A DEVICE WHICH ALLOWS DRIVERS TO GET OUT WITHOUT CATCHING THEIR FEET IN THE GEARS THE NORMAL DRIVING POSITION.

to ensure easy ingress or egress of the car. This mechanism provides a means for the seats to slide backwards or forwards, return, and automatically lock in their original position when they are pushed aside to enable the user to enter or leave the car. Many coach-builders embody them in their work, and as they are constructed throughout of rustproof steel, ensuring perfect frictionless movement, they are a great improvement over the ordinary types. The new radial triple cam lock is an important Leveroll improvement for 1928, as it is self-aligning for locking purposes, and car-owners can now exchange their pin-type cam locks which they had in the earlier Leveroll seats for the new 1928 radial ones, for 5s. 6d. each post free. It is little niceties like these which make all the difference

in a motor-car being comfortable or uncomfortable. The stand contains the Nevajah shock-absorber, and an adjustable model is shown. There is a special set for Morris vehicles. Other exhibits here are the Thermorad exhaust car-heater for providing comfort in winter time, and the Louvre step-mat, with its rustless finish, can be fitted in a few seconds and is self-cleaning.

Marmon
(Stand No. 35).

Among the eight-cylinder cars that are to be found at Olympia is the 24.2-h.p. straight eight-cylinder Marmon, which is shown by Messrs. Pass and Joyce, Ltd. Its eight cylinders in line with overhead valves have a bore of 2½ in. and a stroke of 4 in., and the actual brake horse-power developed is 64-h.p. at 3200 revolutions per minute. It has five-bearing crankshaft and aluminium pistons with the new Invar Strut, which ensure correct fit of pistons at all temperatures. Three forward speeds and reverse are provided in the gear-box, which has oversize gears. The steering

is of cam and lever type, especially designed for four-wheel brakes and balloon tyres, so as to correct any chance of wheel-wobble. Four cars are displayed on the stand—the four-door Sedan, the two-passenger collapsible coupé, priced respectively at £650 and £675; the two-passenger Speedster model at £560; and the four-passenger Speedster at £670. The visitor to the stand will notice that the semi-elliptic springs are mounted in rubber knuckles which are rattle-proof. These require no lubrication, add to the comfort

of the running of the carriage, and give exceptionally long life without any attention. The four-wheel braking system is of the mechanical Bendix type, self-energising, and gives complete control to the driver for pulling up the car at high speeds in a reasonably short space. As the wheel-base of this is 9 ft. 8 in., these "straight eight" Marmons are very handy on the road, and yet can carry comfortable and full-size coachwork. The combination of colours forms a striking feature of this exhibit; the equipment also is unusually lavish, and includes such refinements as an electric self-winding clock and electric cigarette-lighter; while the instrument dials on the dashboard are illuminated by hidden lights. While exhibiting the modern trend towards the development of a light, compact vehicle, the Marmon "eight" has a high range of speed and comfortable accommodation. Naturally, this type of engine gives it a very great flexibility, so that from a walking pace to over sixty miles an hour can be indulged in at top gear if desired. [Continued overleaf.]



THE LEVEROLL SEAT SLID BACK TO ALLOW OF EASY EGRESS: AN ARRANGEMENT WHICH ALSO SIMPLIFIES THE ADJUSTMENT OF THE FRONT SEAT TO SUIT THE DRIVER.



WHAT THE PASS AND JOYCE SERVICE ACTUALLY IS

The constant aim of the PASS and JOYCE Service is to ensure the complete and lasting satisfaction of every client. We believe that there is no other organisation where the private buyer can deal with such absolute confidence. Among the advantages that we offer are:

- The finest selection of cars in London.
- A wide range of high-grade used cars.
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- Impartial and expert advice on all leading makes of cars.
- Specialised experience in Sunbeam, Austin and Standard cars.
- Willing and efficient After-Sales interest.

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MR. PASS: "I noticed that Saloon we sold to Mr. Bateson a couple of years ago in the repair department just now, looking badly battered. Was he hurt?"

MR. JOYCE: "Hardly at all, I'm glad to say, but the car's had a nasty crash. Skidded while braking hard to avoid a child. Doubt if he'll be able to use it again before a week or so."

MR. PASS: "And meanwhile—?"

MR. JOYCE: "I fixed him up with a replacement car, of course. He seems rather surprised that this came under the heading of Service. I told him that it did in the case of PASS and JOYCE Service."

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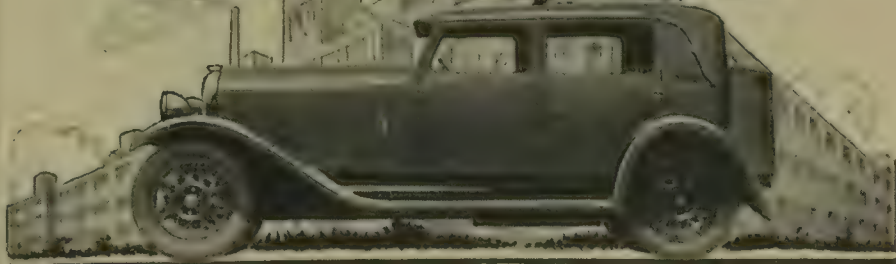
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The New "ARROL-ASTER" Fabric Saloon £535

JUST one of the examples of outstanding value included in the 1928 programme—17/50 h.p. Six Cylinder Single Steel Sleeve Valve Engine of Advanced Arrol-Aster design—wonderful accessibility—one-shot lubrication—silent "bloc" shackles—silent running—the certainty of trouble-free service. Impressive and beautiful "lines"—finish, fitting and comfort which reach a new level in the £500 class—the Car many an owner driver has been waiting for!

Other models ranging from 15/40 h.p. Arrol-Johnston 4-cylinder Overhead Valve Engine, from £385, to 21/60 h.p. Aster 6-cylinder Single Sleeve Valve Engine with "One-shot" lubrication, from £810.

See the wonderful ARROL-JOHNSTON, ASTER 106
and GALLOWAY Cars at Olympia, STAND No.

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ENGINEERING COMPANY LIMITED DUMFRIES

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STAND 3

STANDS
ALONE for VALUE
at OLYMPIA

MM. Marchand and Kiriloff, the drivers of the record-breaking VOISIN at Monthery, on September 26-27, 1927, will be at Olympia to advise and demonstrate to present and prospective VOISIN owners.

VOISIN holds 17
World's Records.

Compare any of the Voisin models exhibited with the most costly cars. Take the 16/50 h.p. silent sleeve valve Coupé: a superb body with ample leg room, and a chassis that mechanically will bear the minutest inspection. There is no finer car value at Olympia.

Make a point of seeing the Voisin Big Six 27/120 h.p.

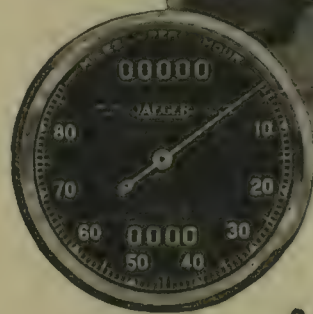
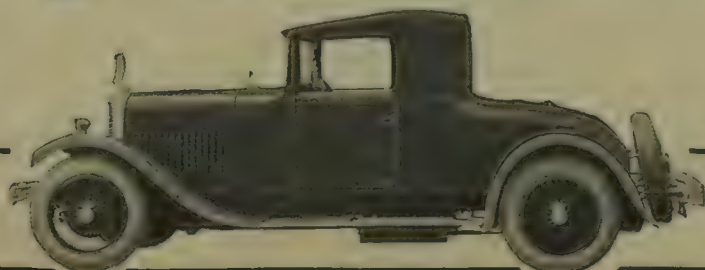
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manufacturers fit "Jaeger"

Come and see
us at the
Motor Show.
A full range
will be on
view at

STAND
420
OLYMPIA

The beauty of Jaeger equipment enhances the appearance of any car, but its chief function is usefulness.

Every Jaeger production is a PRECISION INSTRUMENT. Built on chronometric principles which prevent error. True to the finest limits, yet robustly constructed to withstand years of hard service.

Even the fastest racing cars find Jaeger equipment unequalled. The world-famous 1000 h.p. Sunbeam and many other cars which have made history are Jaeger equipped.

Insist on Jaeger instruments for YOUR car.

JAEGER

Hotchkiss (Stand No. 97). Excellent value is offered at the Hotchkiss stand in the standard Weymann type of saloon mounted on the 15.9-h.p. Hotchkiss chassis, exhibited by the London and Parisian Motor Company, Ltd., the sole agents for Hotchkiss cars in the United Kingdom. They are also the agents for Delage cars, so that the staff of this firm are to be found on both of these stands, explaining the excellence of the new six-cylinder side-valved Delage in one case, and the swift and sturdy qualities of the 15.9-h.p. Hotchkiss on the other. The Hotchkiss stand also contains a new type of Weymann four-seating coupé, whose price at £565 is particularly moderate, when one considers the high finish of the London-built coachwork, combined with the high-class workmanship of this French-built chassis. At the present time, there is a wide class of motorists who are prepared to give between five hundred and six hundred pounds for a motor-carriage, but they want "class" goods and not "quantity" production articles. Such of these who visit the Hotchkiss stand at Olympia will find there very suitable carriages, well within these prices. The standard Weymann saloon costs only £550. There are two types of this 15.9-h.p. Hotchkiss chassis, the standard chassis and the long type of chassis with a wheel-base of 10 ft. 6 in., so as to accommodate limousine types of body. On this stand also can be seen the best class of coachbuilt "sunshine" saloons in the form of the 15.9-h.p.

Hotchkiss Tickford saloon-landaulette, with bodywork by Salmons and Sons, which can be converted into either an open car, a landaulette with the head half removed, or a fully open touring car with an entirely open roof, easily convertible in a few seconds.

Arrol-Johnston and Aster.

It will be recalled that Arrol-Johnston, Ltd., recently amalgamated with the Aster Engineering Company, of Wembley, and the results are to be seen in their 1928 programme, which promises a very interesting development. Six distinct types of cars are being produced, each with a full range of coachwork: the 12-30-h.p. four-cylinder Galloway (from £325), 15-40-h.p. four-cylinder Arrol-Johnston (from £385), 17-50-h.p. six-cylinder Arrol-Aster (from £495), 21-60-h.p. six-cylinder Arrol-Aster (from £750), 21-60-h.p. six-cylinder Aster (from £810), and 24-70-h.p. six-cylinder Aster (from £950). The model which will probably prove most popular is the new 17-50-h.p. Arrol-Aster fabric saloon. At the price of £535, it represents an attempt to give the average owner-driver a really luxurious car, and one in which maintenance work is so far reduced that he can easily keep it in good running order. The bodywork is impressive and modern. The roof is domed, and there

are four wide doors opening in pairs. At the rear a permanent luggage-trunk is fitted. The sloping wind-screen can be dropped into a casing should the weather



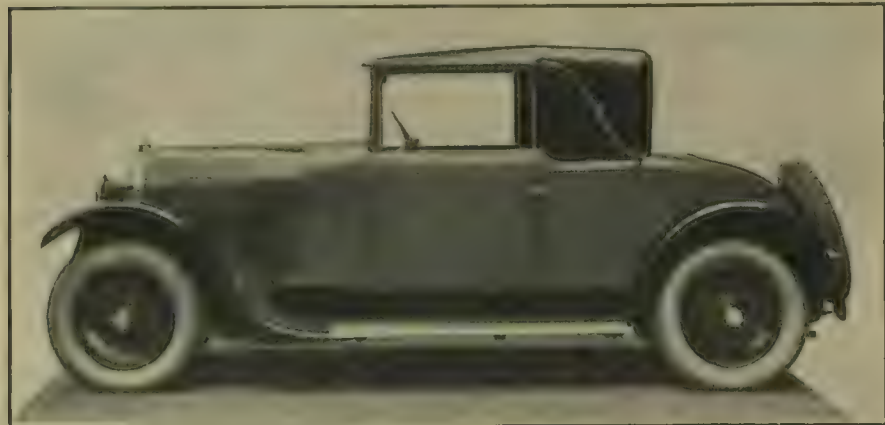
LUXURY FOR THE OWNER-DRIVER OF MODERATE MEANS: THE NEW 17-50-H.P. ARROL-ASTER FABRIC SALOON, PRICED AT £535.

be so bad as to prevent good visibility. There is also a foot-warming device operated by the passage of a proportion of the exhaust gases from the engine. It seems certain that this model will be a very popular one in the £500 class for the 1928 season.

Bentley (Stand No. 126).

The Bentley programme for 1928 includes three models—namely, the famous 3-litre Bentley four-cylinder, of which there is no change in specification or price; the 4½-litre, rated at 24.8-h.p.; and the six-cylinder 37.2-h.p. model. The 4½-litre Bentley is the new model, but it has already made itself famous by winning the twenty-four hours' race in its standard condition, and the sporting four-seater, costing £1295, including Triplex glass to the screens, and the four-door Weymann saloon, from £1495, should find many customers. The six-cylinder chassis is offered in two lengths of wheel-base, the 12 ft. and the 12 ft. 6 in., and the chassis price is £1575 for either model. Some modifications have been effected in its details since this six-cylinder Bentley was first shown at Olympia last year—thus, a larger output dynamo, with a charging rate of 15 amps and cutting in at a road speed of twelve miles per hour, is fitted at the front of the car, driven direct from the crankshaft and totally

(Continued overleaf.)



THE NEW HOTCHKISS COUPÉ: A CAR FOR WHICH THE CONCESSIONAIRES ARE THE LONDON AND PARISIAN MOTOR COMPANY, LTD.



Stand
129
Olympia



Here are three pictures of the Minerva New 32/34 h.p. Enclosed Drive Limousine. Note the pleasing lines of this, the latest addition to a famous range of cars.



80 Miles per Hour!

THAT is the speed easily attained by the Minerva New 32/34 h.p. Six Cylinder Car. It differentiates from the 1927 30 h.p. model inasmuch as, apart from minor refinements, the bore and stroke are increased to 95 x 140 respectively, the exhaust pipe is brought between the radiator and cylinder block and an oil refiner is fitted. This new 32/34 model marks the summit of achievement in powerful and silent sleeve valve engines.

ON VIEW AT OLYMPIA—STAND 129.

32/34 H.P. 6 CYL. CHASSIS	£850
32/34 H.P. 6 CYL. ENCLOSED DRIVE LIMOUSINE (with sliding roof)	£1,325
20/24 H.P. 6 CYL. CHASSIS	£625
20/24 H.P. 6 CYL. ENCLOSED DRIVE LANDAULETTE	£1,075
12/18 H.P. 6 CYL. CHASSIS	£385
12/18 H.P. 6 CYL. STANDARD FABRIC COVERED SALOON	£485

MINERVA MOTORS LTD.,

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A new quality in motoring—BASIC BALANCE and a new motor car of quality—THE VAUXHALL 20-60



The Princeton Tourer

Prices of complete cars :

Princeton touring five-seater, £475 ; Bedford saloon, £495 ; Bedford enclosed limousine, £520 ; Melton two-seater, £495 ; Grafton coupé-cabriolet, £630 ; Coupé-de-Ville, £735 ; Kimberley saloon, £695 ; Kimberley enclosed limousine, £715 ; Wyndham saloon, £665

YOU will like this new Vauxhall. Whatever your personal tastes or preferences, you have them gratified in this motor car. Check them over—

POWER—furnished by a six-cylinder engine rated at 20 h.p., designed by Vauxhall, who are pioneers in six-cylinder construction, and provided with unique features such as the nine-bearing crankshaft, for smoothness and silence.

SPEED—over sixty miles per hour without effort.

FLEXIBILITY—less than four miles per hour in top gear, and then up and away without changing down.

CONTROL—easy yet interesting: exceptionally light clutch, four-speed gear box, and steering that places your car accurately on the road.

BRAKES—on all four wheels and transmission: frictionless operating gear: no lubrication required: a truly remarkable advance in brake design.

ECONOMY—at least twenty m.p.g., and at least 1000 m.p.g. of oil.

COMFORT—you've never ridden in a more comfortable car.

APPEARANCE—it's a Vauxhall!

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Complete information is available now—learn more about the motor car of BASIC BALANCE before you see it at Olympia.
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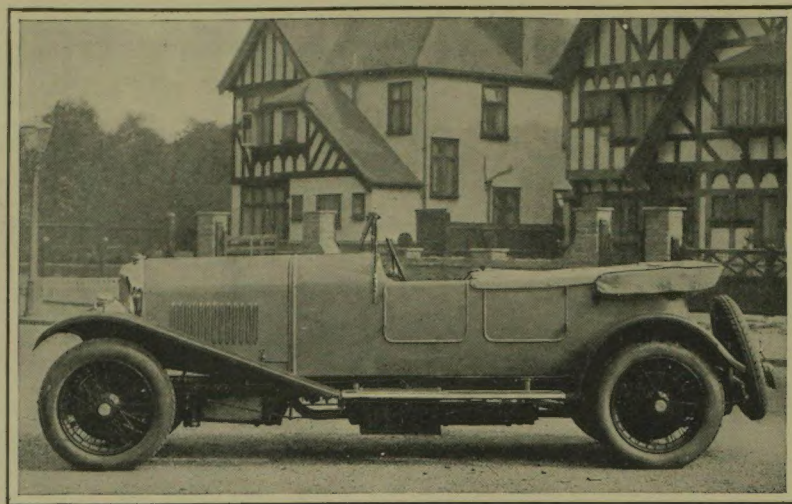
enclosed by an aluminium housing. A more efficient type of radiator is given, which, with differently designed louvres to the bonnet and between the engine and the frame, results in giving more effective cooling. The capacity of the petrol-tank is now twenty-five gallons, and the position of the filler is now at the side, and a Hobson-Bentley petrol-gauge with dial fitted to the instrument-board is now supplied. This indicates the amount of fuel left in the tank in gallons, which is better than the ordinary quarter, half, or three-quarter indication for checking actual quantity used on trips. Synchronised Delco and magneto ignition are provided, and more efficient head-lamps of a larger size are supplied. An eight-day clock to match the speedometer is also now included in the chassis specification, so has not to be ordered by the customer when he chooses the coachwork which has to be fitted. Each model is fully represented on the stand.

C.A.V.
(Stand No. 444). The patent threaded rubber plate separators, which have been an important feature of C.A.V. batteries for some time, can be examined at the C.A.V. stand in the Gallery at Olympia, as they are incorporated in a number of models of these accumulators exhibited there. These separators are made of rubber containing thousands of cotton threads to the square inch. The rubber forms a perfect insulator to the plates, and so prolongs the life of the battery, whilst free percolation of the acid solution through the cotton threads affords perfect electrolytic action. The stall also contains a full display

of the general electrical equipment of the modern motor-car—dynamoes, self-starters, and driving lamps of all sizes and powers; some with special mountings, detachable fronts, quick focussing features and diffuser glassers; some with universal swivel fittings, and then others for fitting on the dashboard to illuminate the instruments or the interior of a closed carriage; besides spot-lights and inspection lamps. Electric horns, tuned to give varying notes, are also shown; but the chief feature of their exhibit is, of course, the special battery display, which includes many types which are used for almost every English and foreign car made. These batteries are contained in the latest type of battery box, the all-moulded container which enables the cell-cases and outer box to be mounted in one box.

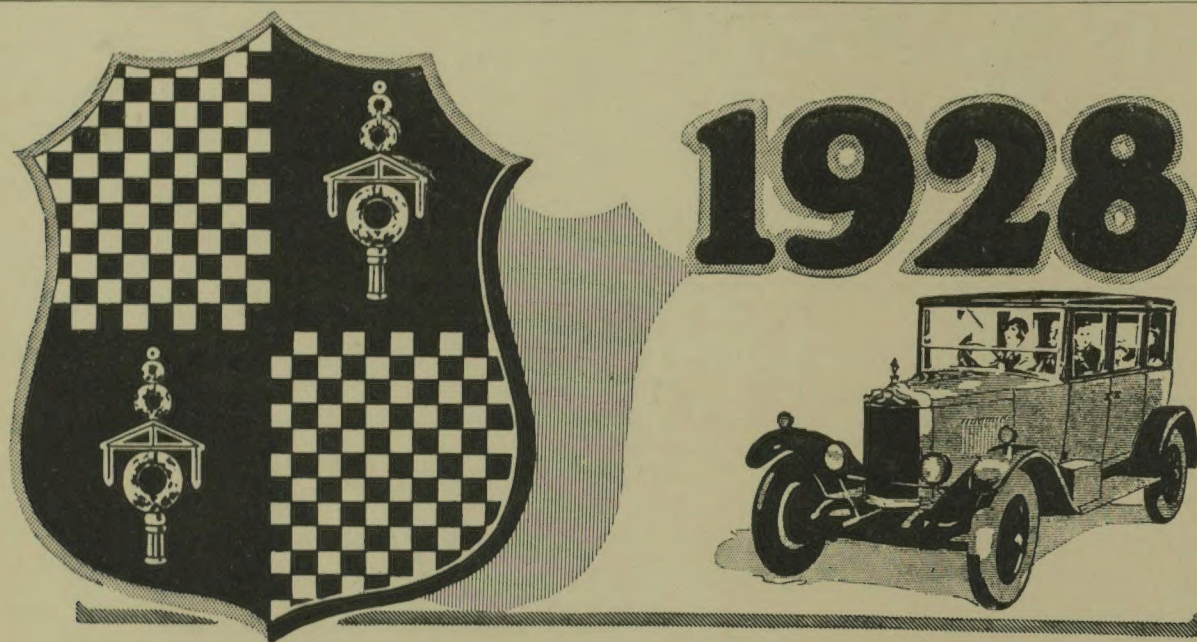
Eccles Caravans
(Stand No. 45). Caravan-ning is growing more popular year by year: thus the Eccles Caravans that are exhibited at Olympia attract a larger concourse of visitors than ever. In fact, the makers have

been compelled to move out of their old premises and build a modern up-to-date factory with a large amount of new plant to enable them to cope with



THE NEW 4-LITRE BENTLEY: A CAR THAT WON FIRST PRIZE IN THE PARIS 24-HOURS' ENDURANCE TRIAL, AND BROKE THE RECORD AT LE MANS IN 1927.

the increased business during the past season. Their address is now Hazelwell Lane, Pershore Road, Stirchley, Birmingham. They exhibit one of their No. 16 Eccles caravans, 9 ft. 6 in. long, suitable for towing by a 12-h.p. car, furnished and fitted for two people. The furniture includes seats convertible into four single beds, so that visitors can be accommodated. Also a stove, wardrobe, cupboards for clothes and curtains for the windows are provided, and the interior is French-polished, so it looks very smart. Its price is £172. A No. 20 Eccles caravan, 11 ft. long, is also shown, suitable for touring with a 15-h.p. car, luxuriously fitted for four people. It has a settee, convertible into a double bed. The price is £255.



The Best "Standard" Cars Ever Produced

FOR performance, appearance, comfort, reliability, and value for every pound spent, the new season's models are the best **STANDARDS** ever produced.

The introduction of the new 9 h.p. model will be of outstanding interest to everybody and the fulfilment of a unanimous desire for the revival of a **STANDARD** small economical car.

To try a **STANDARD** will be a satisfying experience and will cost you nothing.

9 h.p. (New Model)

(Deliveries November onwards)

SELBY 4-Seater or
COLESHILL 2-Seater £190
FALMOUTH Fabric
Saloon - - - - £215

14/28 h.p., 4 Cyl.

3 SPEEDS

CANLEY 2-Seater
and Dickey - - - £255
SIDMOUTH 5-Seater
Tourer - - - - £260
STRATFORD
Tourer - - - - £295
SHERBOURNE
Touring Saloon - - £315
FARNHAM Fabric
Saloon - - - - £325
CORLEY Coupé - - £325
FOLKESTONE
Fabric Saloon - - £360
PALL MALL Saloon £375
WEYBRIDGE
Saloon Landaulette - £415

18/36 h.p., 6 Cyl.

3 SPEEDS

CANLEY 2-Seater
and Dickey - - - £325
SIDMOUTH 5-Seater
Tourer - - - - £330
SHERBOURNE
Touring Saloon - - £385
FARNHAM Fabric
Saloon - - - - £395

18/42 h.p., 6 Cyl.

4 SPEEDS

STRATFORD
5-Seater Tourer - - £375
CORLEY Coupé - - £405
FOLKESTONE
Fabric Saloon - - £440
PALL MALL Saloon £455
WEYBRIDGE
Saloon Landaulette - £495

All Standard Cars are Cellulose
finished in Red, Blue or Fawn.
Dunlop Tyres.

"Count
them
on the
Road."

The All-British
Standard

MOTOR
SHOW
Stand
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TYRES Retreaded FREE

PARTICULARS:

You send us, say, a 28 x 4.95 tyre of any make, the standard price for which is £3 5s. od. The charge for retreading this tyre is £1 15s. 9d., and that is what the first charge will be to you; but when you require a new tyre you send us £3 5s. od., less the amount you have paid for the retreading of your tyre—that is, you deduct £1 15s. 9d. from £3 5s. od. You then get the new "Bal-lon-ette" tyre for £1 9s. 3d., saving the whole cost that you paid for retreading; or you can buy a new tyre and later send one, any make, to be retreaded free.

SPECIMEN PRICES:

Size.	Standard List Price of New Cover	OUR PRICE to Retreading Customers	Saving which is Cost of Retreading
765 x 105	£ 3 15 0	£ 1 11 3	£ 2 3 9
815 x 105	4 2 0	1 15 3	2 6 9
820 x 120	5 5 0	2 6 9	2 18 3
730 x 130	3 14 0	1 18 3	1 15 9
28 x 4.95	3 5 0	1 9 3	1 15 9

We Guarantee the Centre square or 3-Ribbed Tread we fit to your old cover for 8,000 miles, and the Bal-lon-ette Cover for 10,000 miles.

The word "reinforced" on a tyre means that it has been brought up to a standard set by us—we, Associated Rubber Manufacturers, Ltd.—being the first British firm to put on the market the balloon tyre which we named the "Bal-lon-ette." We, therefore, do not have to mark our tyres "reinforced," as we set the standard as regards the thickness of the cords or the number of plies necessary, especially in the size 730 x 130, or its equivalent in the straight side the 28 x 4.95. We give this explanation because we are often asked if our tyres are reinforced.

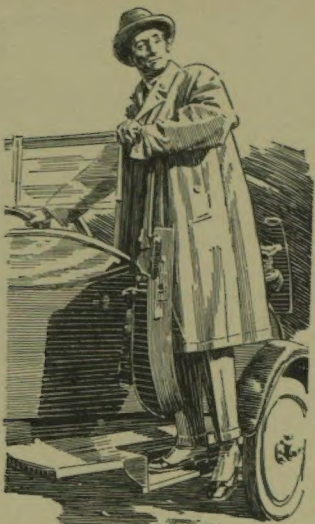
15⁰/ Discount off all "BAL-LON-ETTE" COVERS and TUBES if advantage is not taken of our FREE RETREADING SCHEME.

Send any make or size of tyre for retreading to
**Our Works, ALMAGAM MILLS,
HARPENDEN, HERTS.**

Time taken—5 days.
Or you may leave them at our depôts.
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BRISTOL: 100, Victoria Street.
NEWCASTLE-ON-TYNE: 38, Grey St.
Associated Rubber Manufacturers, Ltd.**

The Perfect Motoring Coat

THE DUAL BURBERRY



THE DUAL ON WET DAYS
Gabardine outside, Tweed inside.



THE DUAL ON FINE DAYS
Tweed outside, Gabardine inside.

Built in two distinct materials—Burberry Gabardine one side and fine Wool Coating the other—the Dual Burberry provides the services of two separate coats—

**TWEED OVERCOAT
FOR FINE DAYS**

and

**WEATHERPROOF
FOR WET DAYS**

and is instantly converted from one to the other by simply turning the coat inside-out. The dominant characteristics of the Dual Burberry are luxurious warmth and

**PERFECT SECURITY
IN ALL WEATHERS**

Rain, wind, cold and dust all fail to penetrate it, yet, notwithstanding this, it ventilates naturally and is entirely devoid of any burdensome weight.

**FOR MOTORING OR
EVERYDAY USE**

in town or country, the Dual Burberry is incomparable, either as a Weatherproof or as an Overcoat, and at the same time it is a very economical investment, in that it provides two Overcoats for the price of one.

Catalogue of The Dual and other Burberry Overcoats and patterns, post free on mention of "I.L.N."

WINTER SPORTS DRESS

Mannequin Display of Ski-ing, Skating and Luge-ing Suits for Men, Women and Children

EVERY WEDNESDAY

Parades—11.30 a.m. to 1 p.m. and 2.30 to 5 p.m.

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THE MOST INTERESTING JIG-SAW PUZZLES ARE THE DELTA FINE CUT SERIES

REPRODUCTIONS IN COLOUR - PHOTOGRAVURE FROM
PICTURES BY WELL-KNOWN ARTISTS.



WHITE BIRDS.

BY REBEL STANTON.

250-Piece Puzzle - 8/6 Post Free.

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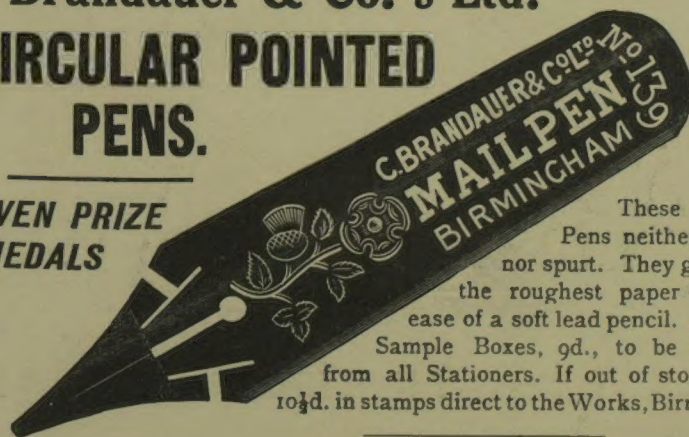
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• • • • •

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